

Design

NOVEMBER-DECEMBER/57

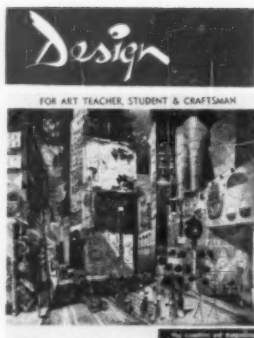
THE MAGAZINE OF CREATIVE ART



BROOMSTICK PUPPETS

a classroom project by Sister Mary Louise

for art teachers & craftsmen



PAINT A COVER FOR *Design*...

\$1,000.00 in Awards for outstanding entries submitted by our subscribers

DESIGN MAGAZINE invites its subscribers to create a full color painting for our May-June 1958 issue's front cover. Many cash awards, top quality merchandising prizes and an Art Scholarship are offered in our search for art talent.

Here is a rare opportunity to see your work, or that of your students, reproduced in a national magazine. The "Cover Search" is open to any Design subscriber, or to students of any art educator whose school regularly receives this magazine. Teachers may thus act as sponsor for outstanding student talent in submitting entries. (As an educator, you may hold your own preliminary exhibit as a class project, forwarding the top winner for our national judging.)

Final selections will be made by a Jury of five internationally-known artists and art-educators. (See below.) The First Award winning entry will become our May-June cover and the next seven winners will appear in a special section in that same issue. No entry fee is required and the specifications are simple. Entries must be received no later than February 15th, 1958, so we invite you to read the details on the facing page and—send in your entry without delay!

The Awards

1st AWARD

The American Crayon Company \$100.00 Purchase Prize, plus a full Scholarship to the Famous Artists Schools Home Study Course of your choice, valued at \$400.00. (Either the Fine Arts Painting Course or the Commercial Art Course.) The winner may enroll in the Course personally, **or, if desired, select any other individual to receive the Scholarship.** The Famous Artists Courses are recognized by educators and practicing professionals as being among the finest and most complete Home Study curriculums available.

2nd AWARD

The American Crayon Company \$75.00 Cash Prize, plus an M. Grumbacher Professional Oil Color Set, valued at \$38.00.

3rd AWARD

A \$25.00 United States Savings Bond, plus an M. Grumbacher Professional Oil Color Set.

4th thru 7th AWARDS

An M. Grumbacher Professional Oil Color Set, plus a \$25.00 Merchandise Certificate redeemable at any art supplies store carrying American Crayon Company materials.

8th thru 10th AWARDS

A selection of outstanding art books from Hastings House, Publishers, each set valued at over \$25.00. (Among the possible titles: "Art Directors Annual," "International Poster Annual," "Graphis Annual," "How to Find Your Own Style in Painting," etc.)

**PLUS 20 ADDITIONAL CERTIFICATES OF MERIT
PERSONALLY SIGNED BY MEMBERS OF THE JURY**

Our distinguished Jury

Five of America's leading art educators, each of whom is also a successful professional artist, comprise our Jury. The work of these men is seen daily by millions throughout the world on the covers and interior pages of The Saturday Evening Post, Time, Fortune, Life and many other magazines. They are also represented in the collections of The N.Y. Metropolitan Museum of Art, Whitney Museum, Library of Congress and scores of public and private collections throughout the world. They are: Adolf Dehn, Fletcher Martin, Ben Shahn, Dong Kingman and Austin Briggs.



ADOLF DEHN

FLETCHER MARTIN

BEN SHAHN

DONG KINGMAN

AUSTIN BRIGGS

ENTRY DEADLINE IS FEBRUARY 15, 1958

SPECIFICATIONS

Cover Contest is open to any Design subscriber or the sponsored student of any educator whose school subscribes to Design Magazine. Entries must be submitted on paper, illustration board, canvas board or masonite and must be exactly 18" high x 18" wide, which is the square format ratio for our cover illustrations. Do not frame or mount your entry in any manner. (If you wish to mat it, be certain the outer dimensions of the matting do not exceed 20" x 20" and the art work is square.) You may work in any of the following painting mediums: **watercolor; oils; tempera; casein; inks; dyes; pastel.** Print your name and address on back.

COVER THEME

The theme for our May-June coverpiece is: **"Summer."** You may interpret this in any manner desired. Your art may depict summer in the city, be a landscape, abstraction, pure design, seascape—the choice and approach is entirely up to the artist. **Do a painting or drawing only—not the heading or layout.**

DEADLINE AND MAILING PROCEDURE

All entries must be received, postmarked no later than February 15, 1958. Enclose a note which specifies your name, return address, occupation and the painting or drawing medium employed. **Be sure to include proper return postage in stamps.** Art work will be returned to you shortly after the May-June issue is published. Protect your work carefully, but avoid bulky packaging. Design will exercise every precaution to protect your entry, but we cannot assume responsibility for loss or damage in transit. If return insurance is desired, enclose sufficient postage for the purpose.

METHOD OF JURYING

A preliminary judging will be made by the editors of Design and a selected screening jury comprised of art educators and professional artists. These selections will then be forwarded to our final jury, meeting at the Famous Artists Schools in Westport, Connecticut, during March. Winners will be notified prior to publication of the May-June issue of Design. Both Design and The American Crayon Company or their assigns reserve the right to reproduce the First Award winner for additional purposes during 1958, after which the painting will be returned to the artist.

The top eight paintings in our competition will be reproduced in a special section of the May-June 1958 issue of Design

Here is an exciting challenge to share in this wonderful selection of cash and merchandising prizes while furthering the educational opportunities afforded to yourself or a deserving student of your choice. Remember—the contest is open to Design subscribers only and, since our audience is comprised of your fellow art educators and their students, competition is on an even footing! So, paint your interpretation of **"Summer"** without delay and send your entry to:

"Cover Competition"

DESIGN PUBLISHING COMPANY

337 S. High St.

Columbus, Ohio

WANTED—a cover artist

A short time ago, we discussed the need for encouraging talented individuals, regardless of age or occupational status, to put their art abilities to practical use. With the cooperation of the below-listed friends of art education, Design Magazine is pleased to initiate our first cover design contest. It is open to all Design subscribers. With our audience predominantly comprised of art educators, students and art hobbyists, contestants are virtually assured of participating on an equitable basis. The jury is made up of five internationally respected art educators who are also successful practicing artists. Because their individual painting approaches are diversified, no one "school" of painting will play a decisive role in choosing the winning entries. You may thus submit art in your own preferred style and technique with the assurance of impartial jurying.

Our "Cover Search" is an exciting challenge to every creative artist. The rewards extend far beyond excellent remuneration. Creativity thrives in the stimulation of competition and the honest effort to do one's best is enhanced by public recognition.

Make our "Cover Search" a classroom project if you wish, for educators are invited to sponsor a student entry. Just follow the simple but precise rules, and the best of fortune to you.

Awards in the Design Cover Search are being donated by the following art-minded organizations

The American Crayon Company, Sandusky, Ohio
M. Grumbacher, Inc., New York City
Famous Artists Schools, Inc., Westport, N.Y.
Hastings House, Publishers, New York

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The New Yorker

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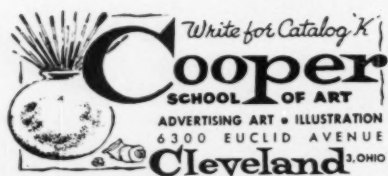
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RAY-VOGUE SCHOOLS
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Art on Auction

a benefit that benefits everybody

ORIGINAL art belongs in everybody's home. There's no reason why it should be considered a luxury, or why so many Americans have to content themselves with hanging up reproductions of good and bad museum pieces.

In your local community you can encourage the ownership of originals, and at the same time assist local talent to earn its way. The solution: hold an art auction.

Auction prices are modest prices. But the contributing artist and craftsman has no overhead, no costly commissions to split with a staff of publicists. He turns over 25% to the sponsoring committee and retains 75% of the auction price. The committee has little overhead too; the auction can be held in a school auditorium or, with an eye for public goodwill, department stores and your local art museum will often reserve facilities for the day or even week-end required.

An art auction of this type is actually a benefit auction. The beneficiaries are the artist, any charity which receives a share and the customer who has made the purchase. There is a feeling of happy possession in purchasing a work of original art. It cannot be matched by buying the finest reproduction.

We mentioned the charity as a beneficiary. This is a rather broad term; it can mean the local Red Cross, the home for the aged, some department of your school. They benefit, and they also lend prestige and purpose to the undertaking.

How do you set up an auction of this type? You appoint a publicist; a team of solicitors to gain the cooperation of sponsors who will give you the use of their premises and perhaps even help publicize the event; a chairman to collect works which will be placed on auction; an auctioneer and assistant; a cashier; and finally, a couple of strong backs to bring in the paintings, sculpture, ceramics and other items which are to be sold.

Remember, this is not just a rummage sale. None of these works will have a definite price, other than perhaps a minimum base. The word "auction" has the drawing power of a magnet. Everybody likes to compete and everybody hopes to find a rare bargain. Many will.

Your auctioneer is the mainspring, of course, but there's really no need to imitate the pro. Just keep things moving, and if an item can't seem to get off the ground, put it aside and go on to something else. You can always return to slow sellers.

Items placed on display should be clearly identified with a number on a tag. That way an interested party can bid on a specific object even when he is unable to see it clearly from his seat.

The auction should not begin until potential buyers have had an opportunity to examine merchandise closeup at their leisure. Thus, if you announce an auction to begin at three p.m., the premises should be open to the public well ahead of that hour.

Publicizing your benefit auction is done in three general ways:

Newspapers: discuss the plan with your local city editor and if yours is a larger metropolis, the art columnist. Enlist their cooperation. They'll back a public interest event,

or even a profit maker if there's an interesting story to be had. If possible, have some good photos taken of the outstanding pieces. Newspapers prefer 5x7 or 8x10 glossies. Eliminate confusing backgrounds; have your photos concentrate on the painting, not the wall behind it—on the attractive artist, if the art work is not particularly photogenic. Find the story angle and emphasize it.

Newspapers work on schedules that are rigid. Don't come in for a mention the day before the auction. Give plenty of advance notice; two weeks would not be too early. And if you can create an unusual story, the newspaper might photograph the auction itself, from start to finish, running a feature in retrospect. This would be ideal if you plan to run other similar auctions, for the feature story can be reprinted by your publicity committee the next time and distributed in a direct mail campaign.

Direct mail: is the second method for publicizing. Announcements, invitations, tickets, teaser letters—all carried in an envelope for 1½¢ (unsealed) if you obtain a postal permit and mail out over two hundred at a time.

Posters: the exhibiting artists should be able to help here. Original posters can be silkscreened and placed in department stores, in school halls, on billboards or bulletins at factories, in tailor shops and delicatessen windows; the possibilities are endless.

These are the three general media for publicizing local events. Don't overlook TV and radio though. Local news commentators are often most cooperative when you have worthwhile news. They'll interview you or at least mention the upcoming civic event. And finally, enlist the aid of the PTA, women's clubs, the scouts—anyone and everyone who might legitimately help you in bringing your benefit auction to the attention of the largest number of people. ▲

Art uses for Saran Wrap

Straight from the shelf of the supermarket comes the popular product, Saran Wrap, ready to be put to many uses by the artist and art teacher. This transparent plastic film with the peculiar clinging characteristic can be used:

To keep partially empty jars of tempera and show-card paints moist. Slip a piece over the jar mouth and screw on the cap.

For keeping tubes of oil color and watercolor paints from drying out when the cap has been lost. Twist Saran around the entire tube.

which will be worked on the following day and which you don't wish to untack. Just drop the film on top and it will adhere lightly by static electricity.

To protect commercial art comprehensives and finishes from dust, fingerprints, grit. Unlike cellophane, plastic wrap is reusable.

To wrap around freshly cleaned paint brushes. They'll remain soft. (Also wrap uncleaned oil paint brushes with Saran and they will not harden overnight.)

To keep plaster of paris and clay either dry or moist, depending upon its original form before wrapping.

To prevent penpoints from rusting in humid rooms. ▲



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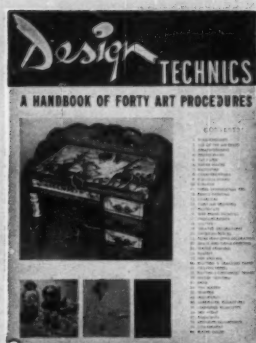
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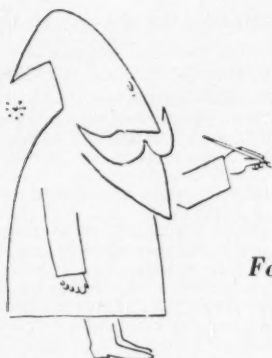
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"DESIGN TECHNICS"

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For your creative pleasure

Following our annual custom, the first half of this issue is devoted to holiday arts and crafts; a wide variety of new projects to adapt for the imaginative designing of gifts, calendars, decorations, wraps and Christmas fun. In all cases, inexpensive materials have been used.

THIS ISSUE'S COVER

Quartette of dolls; three are by students of Sister Mary Louise at St. Johns College in Cleveland, and the fourth is model Pat Bartlett. Actually these are unique hand puppets made from paper mache, doll accessories and a child's broom. Conventional doll faces were covered with paper mache, then features were painted on with Prang tempera and watercolors. For story of construction see "Broomstick Puppets", page 62. ▲

the creative art magazine



VOLUME 59, NO. 2

NOVEMBER-DECEMBER/1957

g. alan turner, editor

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What's on your mind?



a column of ideas and information for the art teacher

TEACHING DESIGN TO FIRST YEAR HIGH SCHOOL STUDENTS

As a longtime art instructor, I've found that the best approach for introductory lessons in design has been via the medium of abstractions. Students enjoy the freedom for self-expression which, in abstract art, is untrammelled by undue consideration for painstaking exactness, mechanical technique and copying of the literal. They can work freely with colors, shapes and their personally created techniques. A class can work in varying media at the same time; while one group cuts and assembles odd shapes from colored and textured papers, another section is busily engaged with watercolor or oils. We usually start out with flat patterns, then graduate to three-dimensional abstract design. Generally, those with a timidity about self-expression will find the manipulation of cut paper shapes a startling and provocative experience. Here, without the necessity for drawing or rendering, results are instantaneous and changes can be made with a few deft movements. The patterns and individual pieces fall into accidental arrangement for evaluation. When something seems out of proportion or uninteresting, the changing of one fragment may create an entirely new motif.

As the student loses self-consciousness and experiments freely, he will soon want to go further. Watercolor replaces cut paper and the shapes are now personally created on the limitation of a single piece of paper. With confidence comes control. The problem must be worked out mentally before the paint is applied, for it is difficult to make satisfactory corrections.

As the term progresses, we move into emotional expression via these same abstract patterns. Certain colors evoke a sensation of drama, tension, mystery, gaiety, nostalgia or serenity. We explore each emotion together. It becomes evident that the same pattern in a different color becomes an entirely new concept. Thus, we have mated pure abstraction to expressionistic technique.

At the final stages of this first year, we are ready to put our new found knowledge to practical use in designing posters for the school and community projects. In easy stages we have explored the possibilities of valid design and a rather formidable word has taken on new significance.

TURNING ILLUSTRATIVE PROWESS TO APPLIED PURPOSE

If abstraction has its place in the sun, so too does the more literal interpretation of drawing skill. By the time my students have completed a first year course in design, their earlier concepts about art have reached a more mature level. No art course can be said to be complete if only one approach is explored. Many a student discovers that, with his clearer understanding of what makes valid design, he has a definite talent for illustration. And this is a field with a host of useful applications. Tomorrow's illustrators for magazines, books, advertising and all forms of graphic expression must inevitably stem from the young student of today.

We begin our thoughts of illustration by studying the work of master artists of the past and our own time. As we dissect together the freely expressed paintings of a Matisse, Picasso or Marin, we see beyond the surface, discovering that theirs is a truly creative point of view, where subject matter is not the end but simply the means. There is no denying the impact of these contemporaries upon illustrative art for commercial purposes. To Mondrian, for example, our studio artist owes a large debt or the conception of simple, geometrically precise layout, expressed in a minimum of lines. To Marin they will look for inspiration in making color and line harmonies that sum up a scene in its purest essence with no waste motion. Our commercial advertisements, book covers, magazine illustrations are today leaning more and more to imaginative interpretation, rather than the sugary-sweet literalness of a past decade. The student comes to recognize this as we examine and dissect the examples brought into class. There is a place for the literal rendition too, but inevitably we discover together that even the seemingly literal is in reality a personalized expression of individuality, if the artist does not copy nature, but rather interprets it. Our students who thus think in terms of entering the field of commercial art gradually build up a background of understanding. Anyone with a reasonably steady hand can copy what he sees, line for line, tone for tone. But to express it with originality is their new goal. Commercial art pays no dividends to the imitator. It demands freshness and imagination.

This becomes the student's challenge.

Specifically, we turn our illustrative bent to projects that will better equip us for the competitive world of art. Sometimes, at a holiday season, these students will explore the possibilities of interpreting traditional themes in their own distinctive way. A stereotype Santa takes on new forms, often abstracted or otherwise differing from the ordinary; candy canes become stylized forms of brilliant color; Christmas trees take on new shapes, yet retaining all the happy quality they are meant to symbolize. Two of our students, for example, volunteered to design a Christmas tree in a "new manner." They selected string and thumb tacks as their rendering medium. Working on a bulletin board, they created a tree in bold, simple interlaced lines. It proved so popular that many other students interpreted the idea in inks and paints as greeting cards which were mailed to their families as a surprise.

address all correspondence to AMALIA DI DONATO
Wm. Howard Taft High School, 240 E. 172nd St., N. Y. C. 57

THINGS TO CARVE IN PLASTICS

THE twentieth century has seen many innovations in materials for the use of the imaginative artist, but few can match synthetic plastics for adaptability.

Sheets of colorless or handsomely colored plastics are available at craft shops. Colored plastic is expensive, so when any large undertaking is involved, shop around for seconds. You can scarcely tell them from first grade. What you'll probably want are sheets ranging from 1/8" for fine work, to an inch for heavier, more utilitarian objects. Many lumber dealers also stock plastic and the synthetics are available in various solid shapes, like blocks and long rods. You can use plastic for making cigarette boxes, mobiles, holiday ornaments, gift wrap tags, toys, jewelry, bookmarks, to name a few popular products turned out at summer camps. You'll think of others as you become proficient.

Plastic is carved with an X-acto knife or cut out with a jeweler's saw. The edges are then sanded smooth. You can select colored plastics or paint over their transparent surfaces with enamel paints, Dek-All and transparent dyes. (Consult your crafts shop for the dye names; certain chemicals will dissolve plastic.) You can also scratch a design on the surface and then add color to the sgraffio lines.

Plastic is shaped by gently heating it in an open oven or immersing it in hot water. It becomes pliable in a minute or two. Quickly bend it by hand or press it around an appropriate form. It will cool and harden in a short time.

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1. That the names and addresses of the publisher and editor and business manager are: Publisher, Design Publishing Co., Inc., Columbus, Ohio, Editor, G. Alan Turner, Columbus, Ohio, Business Manager, Lillie F. Evans, Columbus, Ohio.

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3. That the known bondholder, mortgagees, and other security holders owning or holding owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears on the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also under the statements in the two paragraphs show the affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

(Signed) G. Alan Turner

Sworn to and subscribed before me this 20th day of August, 1957.

JULIANA M. TURNER

(My commission expires August 4, 1960)

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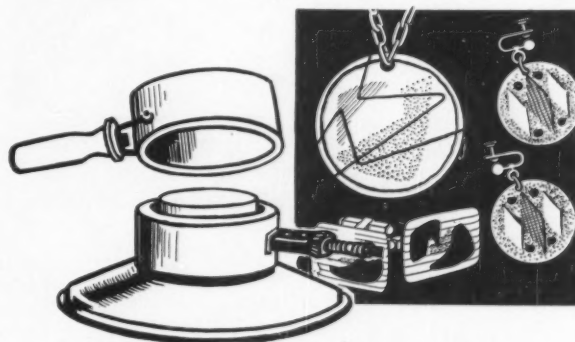
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Thomas C. Thompson Co.

1539 Deerfield Road · Highland Park, Ill.

*everyone can share in
these family-purpose projects*



Tree decorations made of cardboard and crayon. Motifs are school-houses, candy canes, toy trumpets, eggs, clocks, snowflakes—bits of cotton and glue with sprinkled glitter turn them into sparkling ornaments that children can make.

Christmas Designers at work!

Greeting cards, gift wraps, memo pads.
All you need is paste, scissors and
crayons to do the job.

LONG before the happy day arrives, Christmas is in the air. Children seem to glow with anticipation. And because it is a time of excited sharing, they want to take an active part. Let's help them make a creative Christmas!

First, consider their small allowances. How to offer a gift to everyone in the family and to treasured friends too? Buying something at a store isn't much fun, for how far can a hoarded handful of small change go? The obvious answer lays in creative art, the personalized way of expressing love and thoughtfulness. With a big box of crayons, some paper, paste and a ruler, youngsters can turn their active imaginations loose. Find them a private room or corner at home where they can work in secret, manufacturing surprises. They'll be busy as squirrels in autumn, safe and productively occupied—and not under foot.

One of the simplest projects that holds an air of grown-up responsibility is in trimming the Christmas tree. Not just with store-bought tinsel and ornaments, but rather with those that they make themselves. Greeting cards for everyone, cut out of paper, decorated with crayons, perhaps touched here and there with transparent glue onto which glitter is sprinkled—a wonderful kind of decoration which may be hung from the tree, slipped under little gift packages or even mailed away. The motifs can be: angels, cookie shapes, snowflakes, wreathes, candy canes, Santa, toy horns, to list a few. How about a hanging lantern? It's easy to construct out of heavy paper. Just fold a flat piece of construction paper into quarters and allow the last "quarter" to be an inch or so larger so it may be overlapped when the lantern is squared up. This lap will hold paste to make the four-sided shape. Before the pasting is done, flatten out the paper and your young artist can then decorate each scored quarter with his crayons and glitter. Simple overall designs may be planned that run horizontally around the lantern, or each segment decorated differently. The shape is hung from the tree with thread or bright metal cord. More advanced youngsters can experiment by multiple folding, making accordion sides or odd shapes. Make the lanterns large enough so that they will not be lost in the tree's foliage. Parents can join in this project too. You can construct transparent lanterns out of sheets of transparent plastic, joining the sides with Duco's special plastic adhesive, and slip these over light bulbs on the tree. If they are of colored plastic they will glow provocatively. They can also be hand



decorated with Dek-All colors.

How about lanterns made by rolling tin, then punching holes through the metal with an awl? When these are put over the bulbs, pinpoints of light will gleam through the openings.

Small fry can also make little baskets to hold toys and jelly beans. The five and dime store sells party candy cups—those crinkled ones with twisted paper handles—and these can be wrapped with aluminum foil. (Dek-All will work on metal papers if the cups are to be decorated.)

How about a Christmas party just for the youngsters, with hand-decorated paper plates to hold hard candies? (Don't put ice cream or absorbent foods on top of the tempera or crayon decorated surfaces.) Or take these same plates and cut out masks from them. Or string them as a long chain to hang from one side of the room to the other. Each can have a different motif symbolic of the holidays. (And perhaps the parents can scotch tape little surprises on the backs, then crayon the lucky child's name on the face, to make a game of it.)

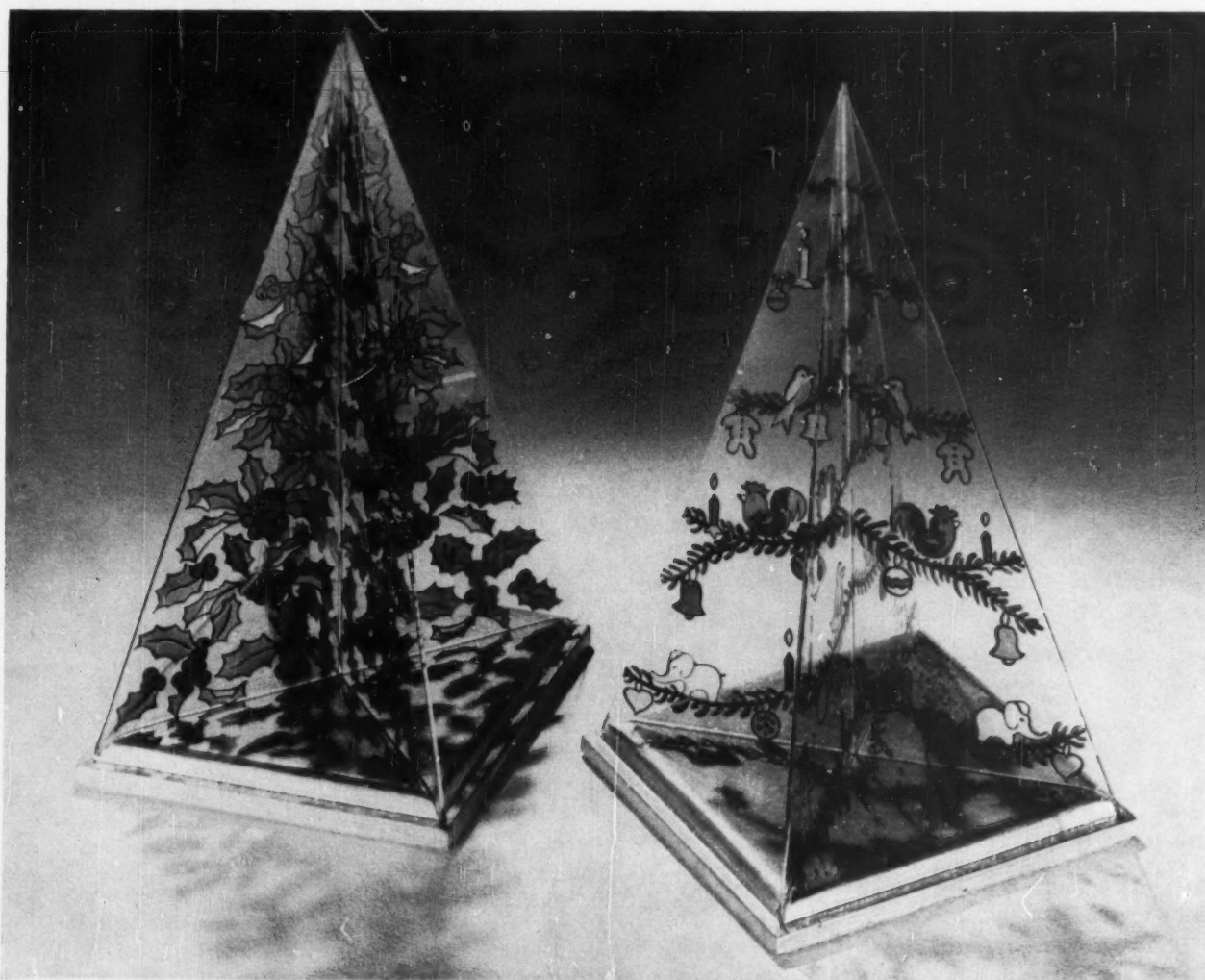
An all time favorite is the paper plate bank. The outer

continued on page 86



Holiday door decoration is constructed of cut-out cardboard letters painted with tempera. Santa is of construction papers of various colors. Features are tempera colored. Extra dimension can be added with cotton tufts for eyebrows, beard and hat.

Unusual holiday centerpiece made of sheets of decorated transparent plastic. The stylized trees consist of four triangular plastic pieces bearing Dek-All painted motifs. A square wood block makes the base and a slightly smaller block with grooves is glued atop this to hold the plastic pieces upright. The tree form can also be hung as a tree ornament without its base. Drill a small hole through two of the plastic apexes, insert string or metallic gift cord and hang from tree.





Eye catching snowtree for a table centerpiece. A few handfuls of soap powder or detergent well mixed with water will create a permanent and unique ornament. Decorations consist of hard candies, little gold and silver balls and cookies. A quartette of candy canes top the eye feast.

SNOWFALL IN SOAPSUDS

a brand new art medium you will find in every household

EVERYONE can have a White Christmas inside the house, regardless of what the weatherman predicts outside. All you need is a box of ordinary household detergent or powdered soap and a mixer to turn out the fluffiest snowfall this side of the North Pole.

Jack Frost's secret formula is really no secret at all. Just pour a cupful of packaged soap or detergent into a mixing bowl, add a little water and beat to the consistency of a super-stiff meringue. Presto! A huge mound of fresh-fallen snow that can be molded into a fantastic variety of decorative items.

Let's make snowballs first. Roll up your sleeves and grab a handful of soap fluff. Pack it just as you would regular snow. Place them on a breadboard to dry. When they harden they'll be permanent. If you'd like to turn them into tree ornaments, press sprigs of mistletoe into them, poke a string or ribbon into the center while they are still moist, pack a little more fluff around the base and when it dries, up it goes on the tree!

How about a centerpiece nest to hold a pile of tree globes? (Remove the ornaments and you can use the nest

to hold a Christmas punchbowl.) The snow is packed inside a cardboard circle until it hardens.

Children will delight in adding snow to the branches of the tree with this versatile medium. Dip a wooden spoon into the mixture and lightly pat it along the foliage. The same technique will decorate window panes with that *Jack-Frost-was-here* look, and will add interest to wreaths and pine boughs.

One of the nicest things about soap snowballs is that they can be packed away with the other ornaments after Christmas and used again and again through the years.

Let's make a gay snow tree. First, twist the form out of chicken wire, constructing a cone. Then, using your spatula, build up a thick covering of beaten suds. While the tree is still damp, press in bits of hard candy, small ornaments, gold and silver balls, gum drops and candy canes. Use it as your table centerpiece during Christmas dinner. Later it can be placed on the mantel or atop your TV set.

Age is no factor in using soap snow; even the smallest tyro can plunge up to his ears in the stuff with no harmful effects. One thing is certain—he'll be cleaner when he's

continued on page 86

Spread the newspapers and let's get to work! Oilcloth makes our canvas and junior artists will delight in fashioning their own holiday messages to hang on the front door or play-room wall.



Don't dream of a White Christmas—make your own! Packaged soap powder and water makes it all. Tree ornaments in shape of snowballs and stars are simple to create. Metal glitter adds sparkle and bits of holly or mistletoe can be pressed into the mixture for added effect.



More ideas with snow suds. Use to dress up your store-bought tree ornaments, to add "frost" to windowpanes. At left, a centerpiece snow nest which is formed in a circle of cardboard. Colored globes can then be piled inside, or the nest will serve to contain a festive punchbowl.

STYROFOAM

light as air, cheap and a delight to carve

Anthony Polley



projects by **ANTHONY T. POLLEY**

—LaSalle Senior High School, Niagara Falls, N.Y.

YOU'VE seen styrofoam used commercially in a hundred ways for window displays. It looks like snow, is delightfully tactile and light as a feather. It cuts readily with a sharp knife or razor blade. You can obtain it in sheets or blocks from display materials manufacturers. Florists too, often stock a good supply and they can put you in touch with a local source.

What can you do with it for your holiday art projects? Ask art instructor Anthony Polley and he'll show you a fantastic group of motifs he has developed with his class at LaSalle High School in Niagara Falls. We've reproduced some of these on the following two pages.

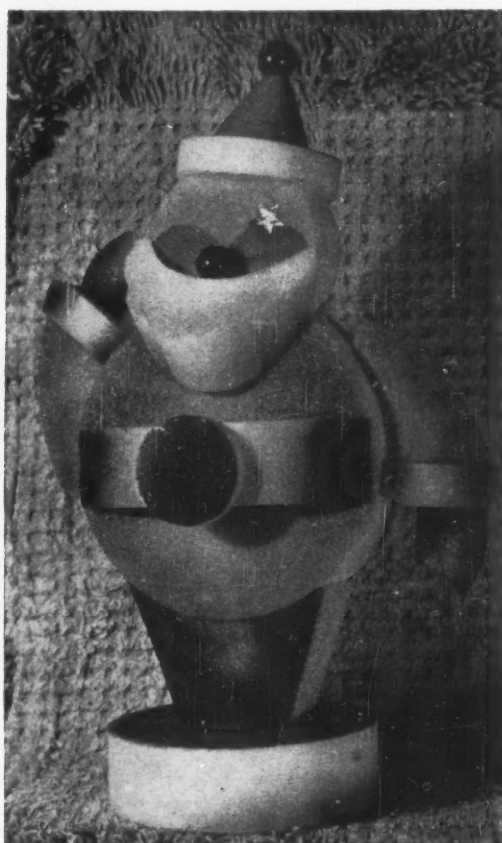
Styrofoam is, technically, a low density polystyrene product—a magic synthetic that is mostly air it would seem. Displaymen cut it with a hot wire, but almost any sharp instrument will do the job. Using styrofoam, you can form the elements of a mobile, create abstract shapes, build snowmen and snowballs for holiday centerpieces or door markers, even use blocks of it as a handy catchall for holding your drawing pens, pencils, brushes and knives. (Just poke them into the block and they stand ready for instant use.)

Adhering styrofoam to other surfaces, or joining pieces together, requires a special kind of glue. Ordinary glue will dissolve the synthetic. Recommended for this purpose is *Elva-Set*, a DuPont product. A simpler way to join pieces together is by the use of toothpicks which can be poked through one piece and then buried out of sight in the next one.

Styrofoam should be handled gently due to its light weight. But this very lightness is an asset, for once the piece is assembled, an accidental dropping will do it little damage.

Do you like to work with puppets? Then try making interchangeable heads of styrofoam. Simply cement a collar of the material to a puppet's neck and then toothpick the various heads in place as desired. One pull and off it comes, ready for replacement with another.

White styrofoam can be colored by spraying it with watercolor or tempera. Use an insect spray gun for this procedure, never try to paint with a brush. A fine medium for developing new ideas in three-dimensional art. ▲



Holiday ornaments and ribbons are combined with the cut Styrofoam to produce Christmas sculpture. Examples are by Anthony Polley and his students at LaSalle High.



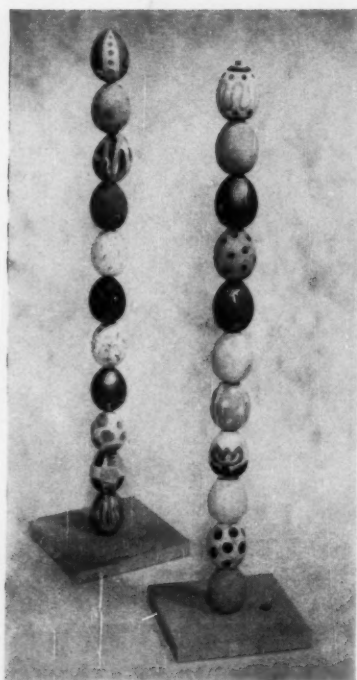
Totem poles are decorated lime eggs with holes carefully drilled through their bodies the diameter of the supporting stick. Stick is $\frac{1}{4}$ " diameter wood rod, bought at lumber supply house.

CHALK EGG FANTASY

trees, totems and table pieces in lime



Art class took a nature walk, discovered a cardinal's nest, then learned to duplicate bird's eggs with lime blanks and colors.



A TOWERING totem pole made of chalk and paint—a new use for that perennial favorite of setting hens, the lime nest egg. Fun to construct too; you can spend a rainy afternoon turning out these delightful favors for a party or holiday centerpiece.

Chalk eggs come in two styles, coated and uncoated. The coated variety won't rub off on hands or clothing and must be decorated with oil base colors. The uncoated eggs have a more absorbent surface which will accept watercolor (which then eliminates the powdery coating.) Lime nest chalk eggs come in boxes of a dozen for just 70c. Teachers can purchase them in larger quantities of twelve dozen or more for 52c per dozen from The American Crayon Company.

Elementary teachers find the makings of an educational nature study field trip in these little lime objects. Students are taken for a walk in the country that becomes a combination bird-watch and egg hunt. The eggs of the

robin, cardinal, sparrow and oriole, to name a few of our more common aviary friends, are often discovered and observed in their natural habitat. Hatched shells can be picked up and identified, then the coloring duplicated on lime eggs.

The totem eggpole is another fascinating project to try. The eggs are decorated in a variety of ways—polka dots, bands, stars, snowflakes, abstract designs, even miniature landscapes can be painted onto the surface. Then a small hole is carefully—very carefully—drilled through the eggs with a shop tool and they are slipped, one at a time, down a wooden or metal rod which is sunk into a heavy wood base. Final results: a totem of contrasting hues and designs, all easily interchangeable. Another variation: make a sort of *shishkabob* effect by interspersing your eggs with other colored objects that slip over the rod—squares of wooden blocks, glue and sequin-spattered little cardboard matchboxes, bands of bright metallic paper which can seat the eggs in separated fashion.

If you want to permanentize your watercolored eggs, brush on a coating of clear lacquer. The totem makes an excellent children's toy or tablepiece.

Individually decorated eggs can be encribed with the names of party guests and then used as place cards on the table. Or they can be fastened with bright string and rib-

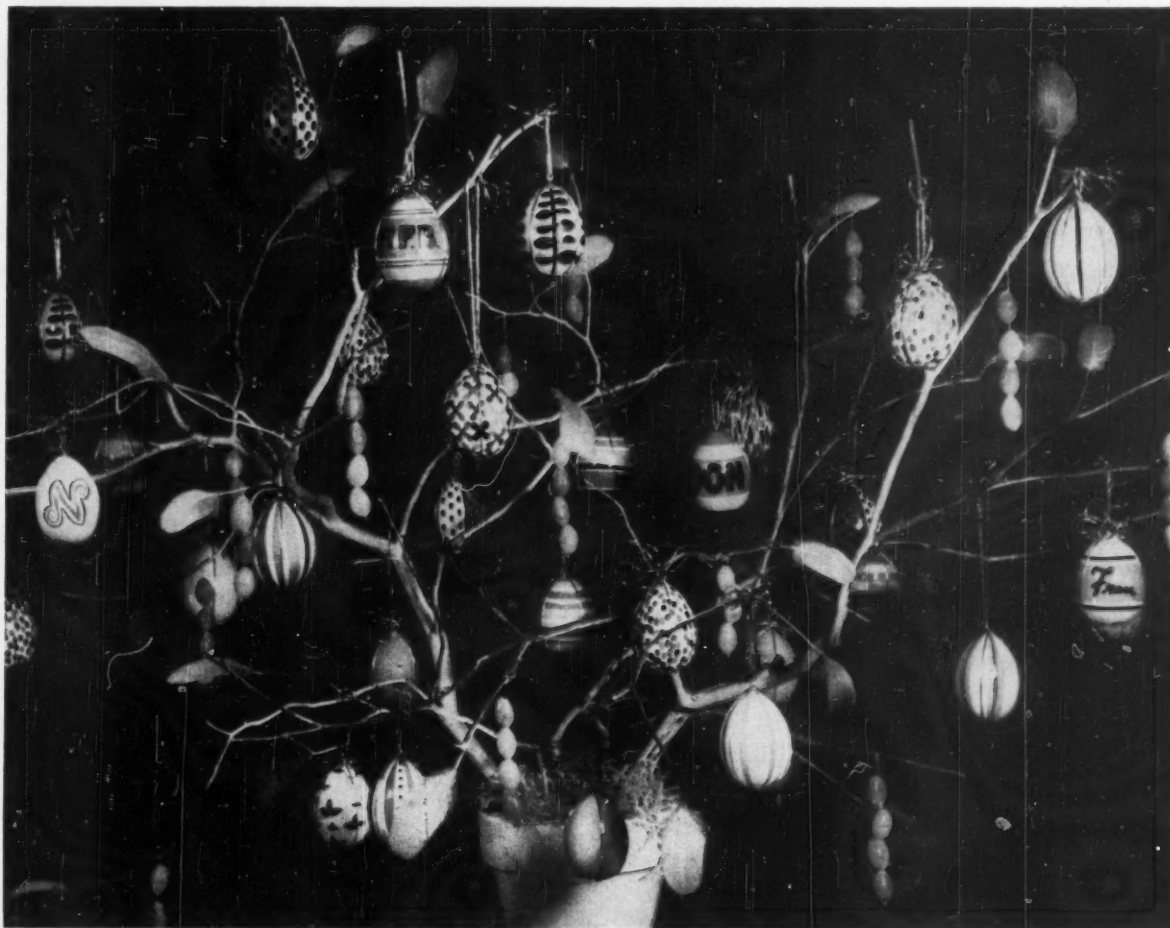
bons to the twigs of a dried tree branch, and this branch stuck into a pot filled with plaster of paris. When the plaster hardens, holding the branch solidly upright, cover the bottom with cellophane grass and you've got a delightful make-believe tree of your own making.

One way to join your eggs to the string is to affix a small piece of masking tape to the top of the egg, then blend color over it to disguise the tape's presence. The string passes underneath the tape and a number of knots is built up to provide a good grip for the adhesive. Or, you may want to add a string of jelly beans to the tree, and also let this string suspend your eggs. Simply push a thread and needle through each jelly bean until you have a nice string of them, then poke the needle through the masking tape on the egg top and tie a knot.

Obviously, the chalk egg is a "natural" for Easter decorating projects. The painted eggs can be dipped in lacquer, then sprinkled with glitter for added glamour. And, how about making a game out of these little objects? A treasure hunt with a prize for the child who discovers the greatest number of eggs. Everybody is a winner here—they keep the eggs they find.

You can do a lot with lime nest eggs—much more than the chicken for whom they were originally intended! ▲

Gala egg tree grows from painted pot with shredded cellophane grass about its base. The lime eggs have been personalized with names and additional decorating is with Dek-All and tempera colors. If desired, apply a base coat of clear lacquer, then paint on top of this. An additional coat can also be applied over the finished work to protect it from dirt. Tree has been festooned with bright feathers and strands of jelly beans.





BROOMSTICK PUPPETS

how our cover dolls were created



Dolls clothes, child's broom, masking tape and paper mache—that's what broomstick puppets are made of. Decorating is done with mixture of Sta-Flo liquid starch and tempera powders.

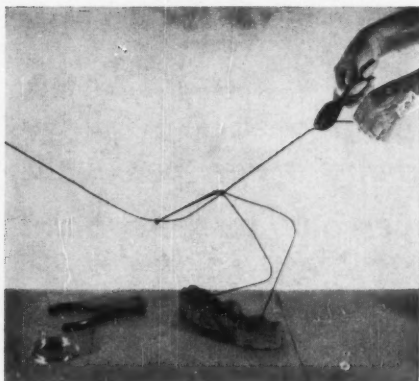
OUR colorful little friends, seen above and on the front cover, are simply broomsticks in disguise. You can create them in one easy session, just as did the students of Sister Mary Louise's arts & crafts class at St. John's College in Cleveland.

The body is a tiny broom, the kind sold in toy stores. A neck is fashioned by wrapping masking tape an inch thick and two inches deep at the point where the handle joins the straws. Doll arms are next affixed to an upper torso made of adhesive-backed outing flannel which has been built up around the top of the straws like a vest. The arms are taped and locked inside this material until they will not pull free, but can be rotated at will. (Another possibility: make the doll arms from a twisted wire coat hanger. The hanger is looped tightly across the doll's "chest" or neck, then bent into position. It is then covered with paper mache stripping to simulate flesh after painting.)

continued on page 83

strange creatures in. ALUMINUM FOIL

by ROSE C. A. CAMBRIA



Aluminum Foil Sculpture requires wire for making armature, pliers for bending and snippers. Once skeleton is shaped, aluminum foil wrapping builds up form.



"VIOLINIST"

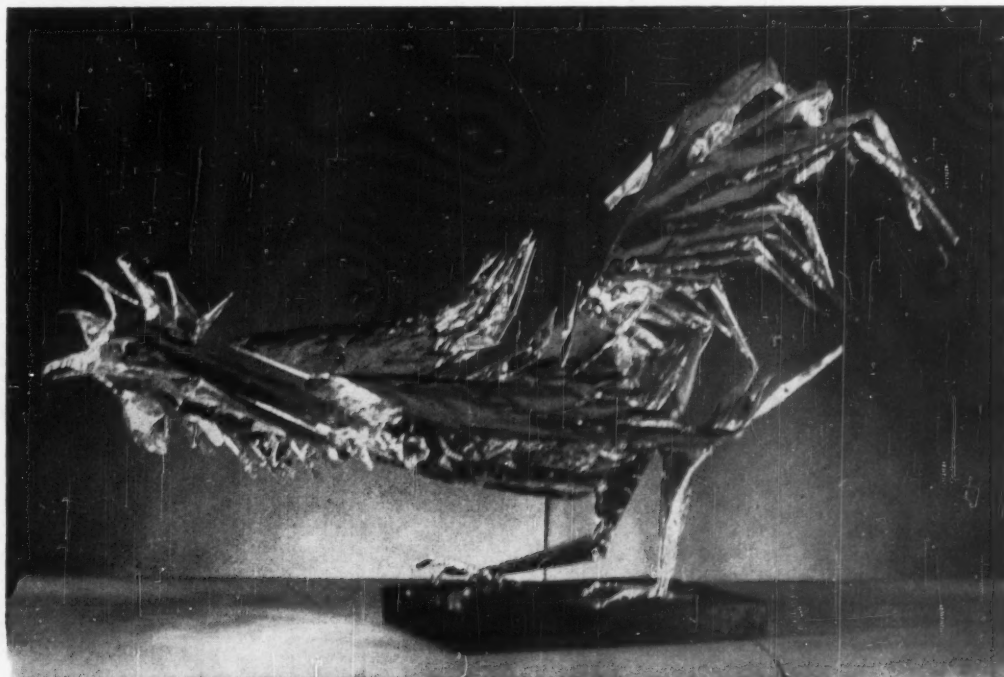
FANTASTIC creatures in aluminum foil! Here is a rewarding project for high school students who are experimenting with three-dimensional design.

Aluminum foil is easy to shape, and moderate in cost—a package in roll form can be purchased at any supermarket for under 40c and contains enough material for several large constructions. When quantity purchasing is desirable, you can consult the classified section of your telephone directory for distributors. (In our case we obtained 36 gauge rolls from the J. L. Hammett School Supply Co., Union, New Jersey.)

Aluminum foil submits readily to the artist's will and few tools are needed. It can be cut with a knife or scissors, will take colors of

continued on page 83

Aluminum Foil Cock began as twisted armature seen above. Mounted on polished wood block base.





MASKS



*the ingredients for donning a new personality
are scissors, paper and tempera paints*

CHILDREN love to be somebody else. With a little imagination (all children come well-equipped) and a few simple props, they can make masks similar to the ones shown on these pages.

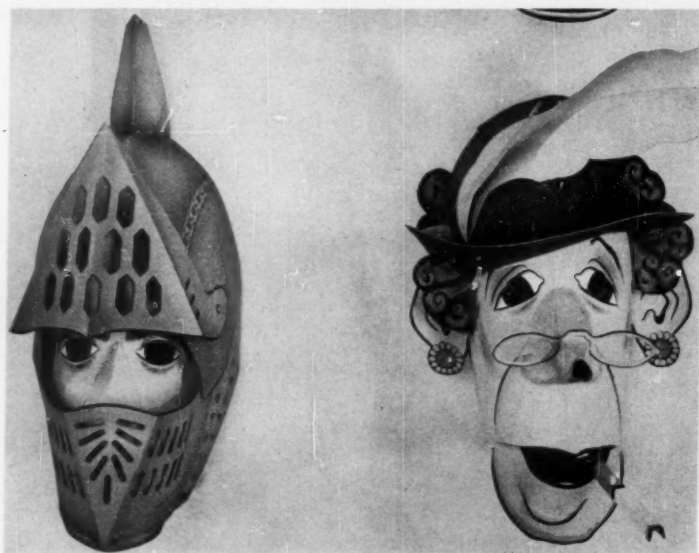
All of these were created out of construction paper and tempera paints. Some have been built three dimensionally so they can be slipped about the wearer's head and then fastened shut with a paper clip. Others are three-quarter "wrap-around" masks which are held in place with a length of elastic.

The masks have a variety of uses. They are excellent props for stage plays, can also be worn for fun or hung on some youngster's playroom wall at home. For extra durability, the decorated mask may be given a few coats of transparent shellac.

The first step in mask making is to make a life size sketch on tracing paper. Show a front view and then make a simplified profile for those areas which cover the ears and side of the head. The areas of the mouth, nose and eyes are cut away. Later, when the sketch has been traced onto your construction paper, you will build up the nose and eyelids with additional pieces of cardboard, gluing them into place.

A scissors is your handiest tool in shaping the mask. Snip away excess paper and then bend the mask to conform with the child's face. Now indicate lightly where the eyes and other facial features fall, remove the mask and cut out holes for these positions. Do this accurately so that the wearer will not later discover that his eye holes fall too

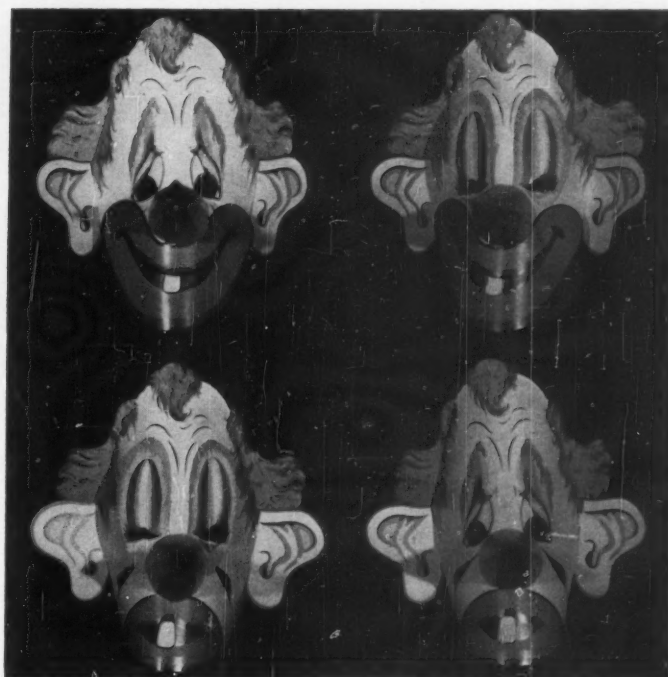
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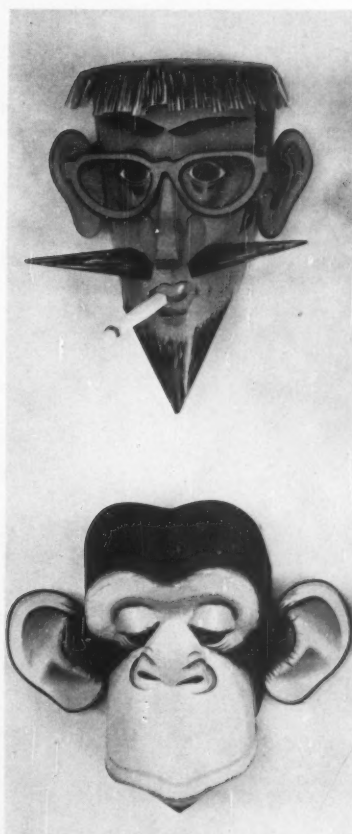
Everything from a gallant knight in armor to a fussy spinster, in masks made by and for children. Average construction time: one session to plan and one to render.



Clowns for a classroom circus party. Everyone becomes a clown, balloons are hung from the ceiling, lemonade and cookies are served. **Below**, a more sophisticated version of Elsie the Cow, made of sturdy cardboard. The unorthodox horns, the muzzle and ears were pasted on in sections. **Lower right**, our young student wasn't quite sure whether he was going to become a suave man of the world or a crew cut mad scientist. J. Fred Muggs, though, leaves little to the imagination.



Construction materials consist of showcard type paper which will bend without cracking, elastic band to hold mask in place and additional scraps of paper, cloth or yarn for details. All painting was done with fast drying Prang tempera colors. Opaque paint hides seams and joints.





Distinctive designs in holiday wrappings, for your inspiration. A sleigh of decorated cardboard; a stylized Santa that succeeds in being different; a crepe paper lion peeking from behind beribboned bars; a wrap in childlike grace with ribbon ruffles, and a youngster's gift complete with edible lollipops and candy cane.

CREATING A HOLIDAY WRAP



Perky Santa on a bottle from the dime store. Fill with pills if you're a hypochondriac, or with candies for the sweet-toothed set.

WRAPPING a holiday gift is a science that goes far beyond sheathing it in bright paper and ribbon. An imaginatively designed package can turn the most inexpensive offering into something really special.

Above are five such gift wraps, reproduced to delight your eye and inspire you to seek new directions in this handicraft. And below is a little glass jar, dandied up with a stylized Santa made of colored paper and simple props. Jars come in all shapes and sizes. The basic shape could once have contained vitamin pills, hard candies, liquids or vaseline. Once the labels have been removed, it becomes whatever you choose. Just hand decorate it, add a bed of cotton, shredded cellophane or wax paper, fill with candy, tie on a bit of Mistletoe and ribbon and you've created a little masterpiece to rival the most costly store bought gift.

Here's how the quintette of wraps were made.

Sleigh

This is for Mother or a special young lady. Topside is a bottle of perfume done up in gay little Christmas trees. Next is a large box wrapped in bright red. These gifts sit snugly on your cardboard sleigh which has silver-colored gummed paper pasted on its runners and is further decorated with gummed stars. Tie the gifts aboard with green ribbon and some tiny gold and silver tree ornaments.

Lollipop Delight

Hypnotic sight for young eyes. Twice as much fun, for the wrap can be eaten too; Just make a simple wrap with metallic paper, make slits in the package ribbon and tuck in a row of lollipops. Scatter on some gummed stars and, for a final touch, on goes a candy cane.

Fawns for small fry

Clever integration of a preprinted motif which appears on gift paper, with twisted red and white tyings to look like ribbon candy. The accordin loops are fastened with Scotch tape.

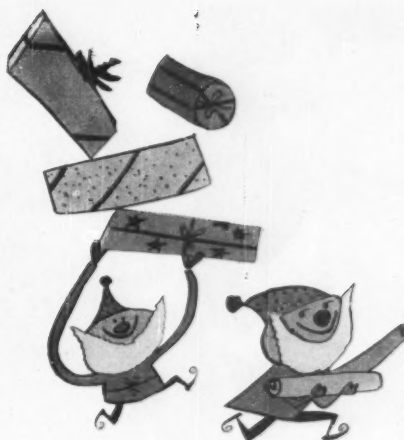
Languid Leo

Lion hearted motif is meant for some rugged male. Design is simplified caricature cut from gummed paper of some bright color. First, cut out a circle, then fringe it with scissors to simulate mane of lion. Tail is also cut from same paper stock and pasted onto package. The cage is formed with black pipe cleaners (could be dipped in ink) and gold legal seals. Seals come as box of gummed labels.

Now for some tips on wrapping procedure, as used by experienced personnel in large stores.

How to tie it up

Always hold the starting end of a ribbon on the box with your left thumb. Use your right hand to bring the ribbon around the box. Go lengthwise first, then twist the leading part of the ribbon underneath the completed loop and circle the box in its shorter circumference. When you have thus circled the box in both directions, cut the ribbon and tie a



knot. Make the bow separately, then tie it on with the two slight ends of the ribbon already on the box.

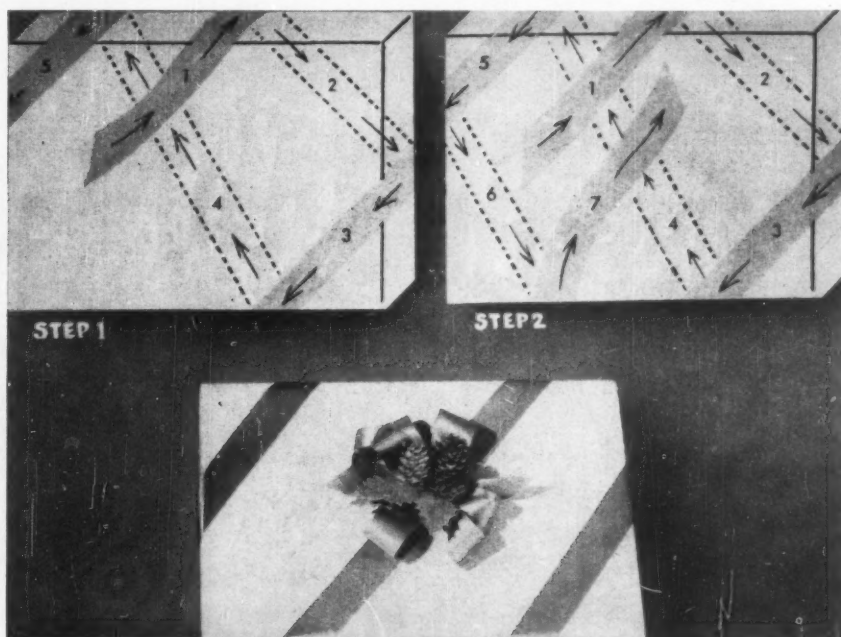
Long, thin parcels can be tied by simply wrapping the ribbon two or three times about its short side. Do not try to make it all in one length; this usually looks messy. Instead, make each complete loop singly and either affix with tape or tie into a single knot, allowing two inches of ribbon to protrude from both ends of knot as a simple bow.

Diagonal ribbons are applied by holding end with left thumb in one corner, going over corner and around to underneath side, then following to diagonally opposite corner. This is repeated until all four corners are circumscribed (see diagram.) This can be a two corner tie or a four corner tie; just stop when you've achieved the desired effect. The secret is keep the ribbon taut all the time with your left thumb, until the knot is securely tied.

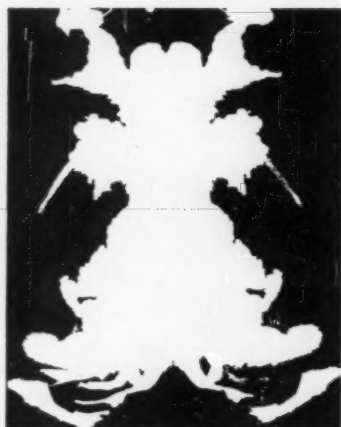
Making curled ribbons

Using a pair of scissors or dull kitchen knife, pull the ribbed

continued on page 76



Follow the simple directions to more effective ribbon decorating. Dotted lines indicate direction of ribbon on hidden side of the package.



Small conductor leading two symphony orchestras.

LOTS OF BLOTS

unpredictable ink blots create new art game with decorative end product

WHAT do you see when you look at abstract blots of ink? Generations of children have played the ink blot game and some time ago it was given further dignity by the psychology researcher, emerging as the now widely-used Rorschach Test for interpreting human behavior. Anyway you look at it, ink blot art is entertainment. Moreover, the technique has been adapted for many decorative purposes, including framed wall panels, lampshades, playroom and office murals and, most important of all from the artist's standpoint, as a source of inspiration for decorative designs.

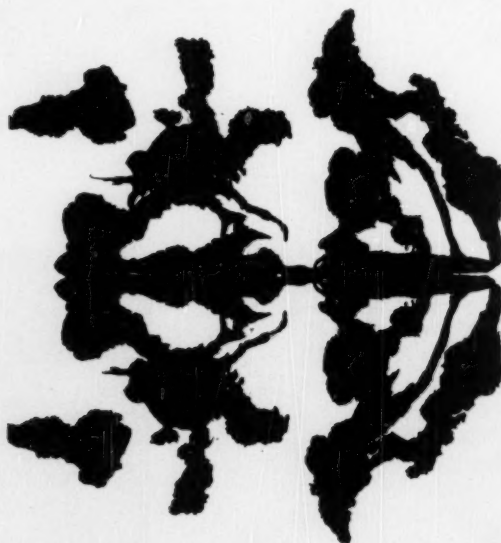
As an example of the serious use to which the ink blot is being put, examine the "Kaleidoscroll" reproduced on the facing page. These fascinating wall hangings are entirely hand rendered, using a palette of India inks, and white tempera for accentuation and a feeling of texture. The inks are black, orange, turquoise, yellow and brown. The stock is ordinary charcoal rendering paper of tan-gray color. Each motif is an original, made by applying the ink spatters after the paper has been folded once vertically. The inks are added one at a time, directly on or close to the fold. The paper is then refolded and the artist's fingers pressed along the fold. As the ink is forced haphazardly in



Wyatt Earp's lightning-fast draw.



It's all in your point of view. Two canines from the same ink blot. At left, a Scottie. Turn it upside-down and you end up with a French poodle (right.)



Horseback rider trotting past lake.

every direction, the paper is opened and examined to see the design. Then, the next color or colors will be dropped where they will blend most effectively. While the technique is accidental, it is quite possible to control the general flow and build up a motif. Inks may be allowed to dry completely before applying the next color, or they can be blended while still wet to produce additional hues and subtle shadings.

The Kaleidoscrolls are then mounted on masonite or wallboard, given a contrasting border of glued paper or plastic adhesive and a hanging eyelet affixed to the back. They retail at \$10 each, a bargain price for entirely original art. They are the handiwork of Bruce Hill. For additional information contact the manufacturer, Peter Pepper Products, 23607 South Western Ave., Lomita, California.

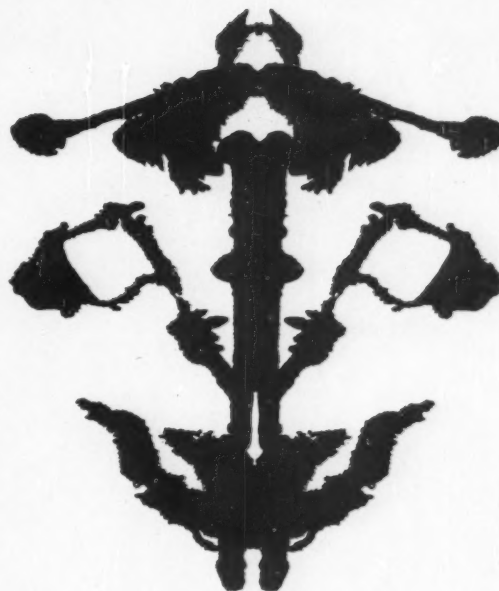
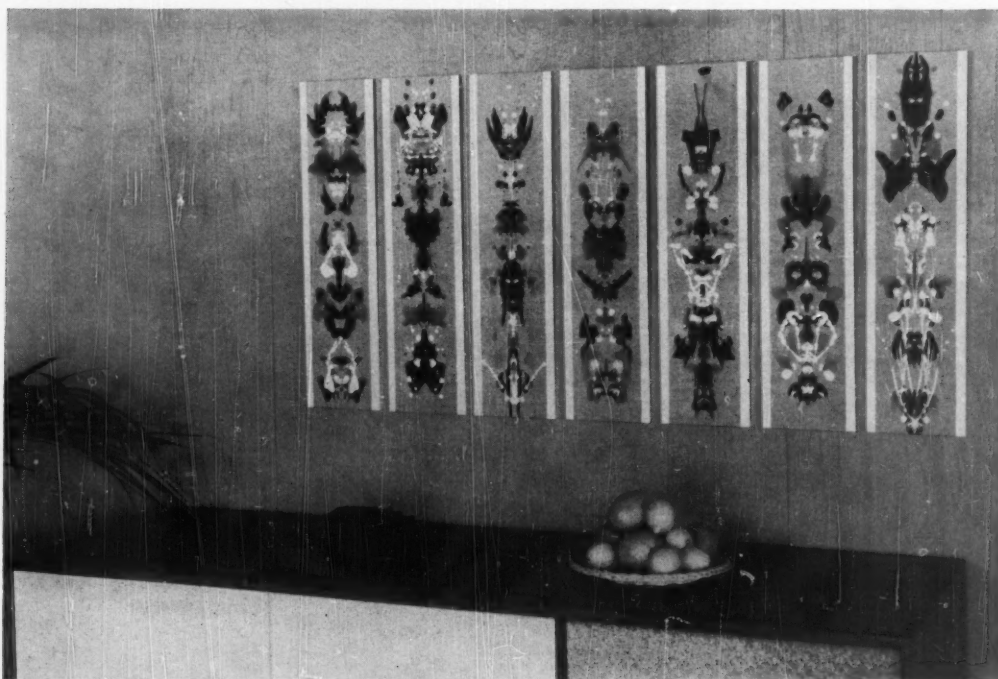
The ink blot doodles also reproduced on these pages are the result of a between-classes session by a group of art teachers at Columbia University. At first the blots were purely accidental (lower left, page 68.) Then, someone saw the shape of a Scottie terrier in one, and another teacher, standing at the opposite side of the desk thought it resembled a french poodle instead. It was discovered that viewing it upside-down produced the entirely different depiction. From this start, it wasn't long before the coffee break turned into a parlor game. Producing the blots proved only half the fun; thinking up appropriate titles became a challenge. From this gag session something quite worthwhile evolved, for while these particular pieces are all humorous in motif, the technique can easily become a serious study of abstract design.

A few pointers on blot printing:

First, choose a slightly absorbent paper. Then, fold it once before printing. Drip ink with a medicine dropper (or the stopper of the ink bottle) sparingly, working at first along the folded line. Two or three drops at a time

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KALEIDOScrolls are a highly decorative use for the homely ink blot. Developed and rendered by Bruce Hill, they are now being marketed by Peter Pepper Products.



Old Grad, cheering Good Old State on to another victory.

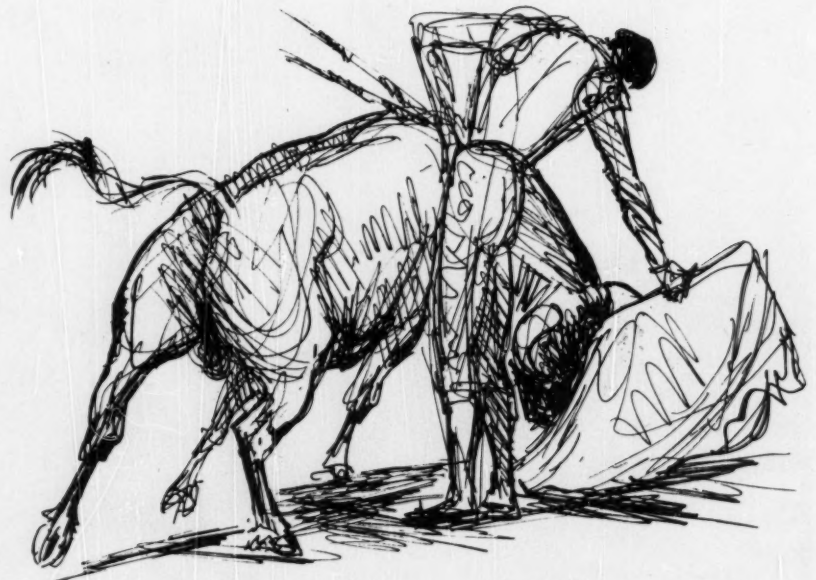


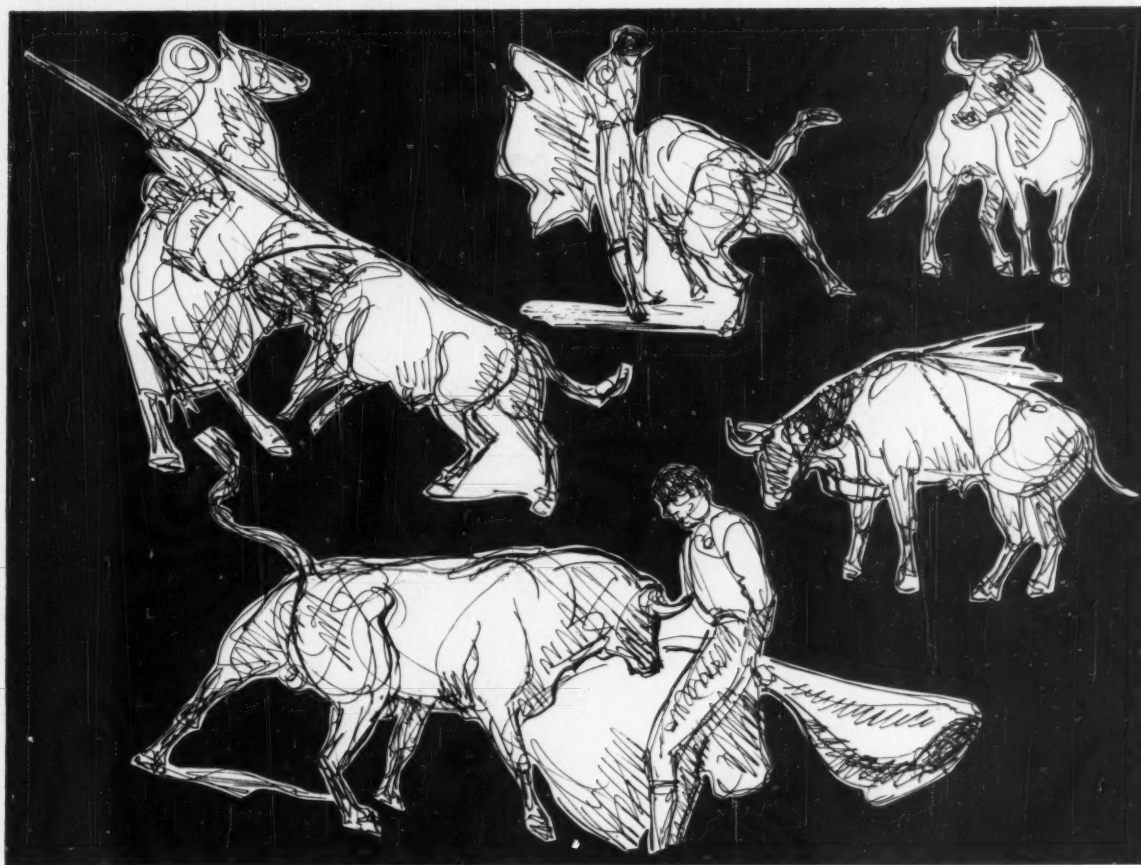
Self-administered coronation by bearded Cossack.

All Pen and Ink Sketches by Fred Corson



F.W.C.





the feel of the bull ring

Caught in pen and ink

PEN and ink artist Fred Corson hunts bullfights with a consuming passion. Armed with a sketch pad and a fine tipped fountain pen that holds India ink, he travels southward from his Los Angeles home base at the slightest provocation. His destination: any of the numerous bull rings across the Mexican border. Since Mexico's national pastime is a year-around sport, Corson has filled literally hundreds of sketch books with the lively renderings reproduced here.

It isn't the battle that interests him. Rather, it is the ever-changing flow of motion and the challenge it imposes on an artist who must work with lightinglike speed. Mr. Corson, in his more mundane moments, is Art Consultant for American Crayon Company's west coast office and has for many years been responsible for the setting up of art educational programs at leading California colleges. He is a professional etcher as well and the precise control required by this medium is evident in the deft linework of these sketches. ▲



Black and White

the art of

David Stone Martin,

illustrator

TWO examples of a masterful illustrator at work. Two completely different approaches, but both instantly recognizable as the output of the same man. David Stone Martin demonstrates the infinite subtlety possible in the simple medium of pen and ink. Black and white is his specialized hallmark.

On this page he has achieved an illusion of detail with thin scratches of a fine penpoint. Opposite, his linework is emphasized with bold areas of drybrush and ink. There is a casualness that is disarming; this surety of line comes only with years of experience. The simplicity of the design is a lesson in restraint, for successful illustration need not be literal; it suggests rather than belabors. Study this work and that of Fred Corson on pages 70-71. Each artist has told a complete story in line, capturing the mood and anatomy of his subject matter in the fewest possible strokes of a pen. Corson's bullfighting sketches are studies for a painting he may never make, but they are complete in themselves. Martin's arrive at the same goal through a different door; one suggests a story, the other is simply a decorative design. But all are satisfying statements. Only a skilled artist can turn simplicity into completeness. Knowing when to stop counts. That is the lesson to be learned from these examples. ▲





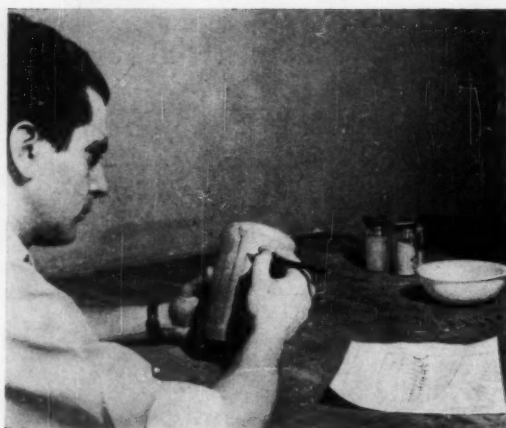
Story illustration by David Stone Martin

REVERSE SGRAFFITO TECHNIQUE

a more advanced procedure for scratch—decorating on clay bodies



A galaxy of unfired ceramic forms upon which sgraffito decorating will be incised. Sgraffito and reverse sgraffito add textural interest to a clay body.



1
Reverse sgraffito technique calls for scratching design directly on clay body before underglaze color is applied. Here, original design is traced onto vase form with pencil.

2
Using X-acto sgraffito tool, design is scratched directly into leather hard clay surface. Width of cut is determined by point selected and degree of pressure applied.



THE reverse sgraffito technique is a development which may have originated with the potters of ancient Korea. Here, ceramist-instructor Dominick M. Angelo of New York City demonstrates a simple project in this procedure. The results are a negative approach to the standard sgraffito technique, for the scratched lines show up as dark tones against a scraped underglaze.

First step is to design a motif in tracing paper which will be planned for three-dimensional viewing. The motif is then transferred to the surface of the leather hard clay body.

When the design is on the vase, turn it about slowly and study its appearance. Corrections must be made before the actual scratchwork commences, for errors in sgraffito are often difficult to correct. Additional slip may be brushed over the unfired object if necessary, but this can prove a tedious undertaking if part of the motif has been painstakingly achieved and must then be covered spottily. So work carefully and approve your entire design before proceeding.

The work begins. A sgraffito tool is employed for scratching, its selection depending on the width and depth of the tooling desired. X-acto makes a complete set for the purpose with several sgraffito points which are interchangeable. Scratch the design around the vase. Now, black or any dark underglaze color is brushed on over the body and a slightly scrubbing motion used to impregnate the sgraffito lines. Manganese dioxide is added to the color here to impart a metallic quality to the lines, when the glaze is applied and the vase then fired. After firing, the entire vase is painted the same color and allowed to dry once again by room temperature.

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3 Lines are next filled in with black or dark underglaze colors, applied with a slight scrubbing pressure to get down into sgraffito lines. Outside of vase is then painted. Always use a top quality sable brush.

4 When underglaze color is dry, sharp metal shim is used to uncover lines. Light, long strokes are employed, being carefully done to avoid removing color from sgraffito lines.



5 With sgraffito lines appearing black, vase design is now completed. The showing of clay body thru scraped underglaze colors adds strength and interest.

CREATING A HOLIDAY WRAP:

continued from page 67

variety of ribbon tautly along blade until it curls.

Some decorating departures

Let's take a few moments away from the conventional to discuss offbeat motifs which can add pertinency and distinction to your gift wraps. Keying your materials to the hidden contents of the box gives a provocative hint of its contents. For example, let's say you've chosen to give a fishing reel to someone. What are the qualities of such a gift? It is masculine, it is for a sporting enthusiast. Dainty gift wraps would be quite out of character. Some possibilities: select a sturdy wrap and tie it with a length of nylon rope (the kind found in government surplus stores, originally used for parachute shroud lines). Add color with a few stylized sketches of fishing lures, done in crayon or tempera. Complete the package by tying on a lure in a transparent plastic box. Add a few tiny tree balls and, perhaps a sprig of mistletoe if you want to collect a personal reward for your thoughtfulness.

Is it a bottle of precious perfume? A feminine wrap in subtle purple, dark blue or silver might be appropriate. To leave little doubt, sprinkle on a few drops of perfume before wrapping away the gift. Your outer gift might then be a cut glass perfume flask or atomizer, fastened with metallic cord and a pom pom. (Or, why not a nosegay of lovely flowers?) By this method you have created a complete gift package with a preview teaser.

For a youngster's gift, you might design a pop-up Santa which is glued to the center of the package. It is constructed by folding metallic paper into an accordion (the neck), then gluing on a ping pong ball as the Santa's face, dabbing on some eyes, a mouth and nose with Dek-All, and capping it all with a cotton beard. On Santa's head is perched a stocking cap fashioned by rolling a cone of red paper and gluing on more cotton for a snowy ball on top.

Some final ideas

Fresh out of themes for the package design? How about two simple white paper mittens with gay designs on them—flowers, mistletoe, snowflakes? Your gift card is neatly held between the facing mitts. Suggested gift wrap paper colors: metallic red, pale pastels or black.

Want some icicles to stream across your gift wrap? Make them of white crepe paper, scissored with long, jagged edges. A bit of snow? Whip up a mixture of household soap chips or dishwashing detergent and water. Beat until it mounds just like real snow, then spatter across gift paper while still moist. When it dries, it will adhere to the gift and look just like the real thing! (For technique details, see special article on page 56.)

Now you have the idea. Gift wrapping can be imaginative, creative fun. Start planning now and if you purchase or make your gifts early, you can hide the completed package away well ahead of the customary last minute frenzy. ▲

MASKS:

continued from page 64

low or high and that he can't stick out his tongue if he's of a mind to!

Paste the built-up features on next. Don't worry about joints showing; these can be covered with masking tape. A coating of tempera color is now brushed over the entire mask to act as a ground and to cover joints. This will dry in a few minutes. Now you add the details—wrinkles, lips, eyebrows, hair. If desired you can also add textural mate-

rials—yarn for the hair, a ping pong ball (cut in half) for the nose, false eyelashes. Just prior to affixing these surface props, complete the toning of the face, then match these hues after the props have been positioned and glued in place.

Masks impart a holiday air to any occasion. We will not offer any patterns, of course, for most of the creative fun is in designing your own. Make your own varieties of Santa Clauses, reindeer, snowmen and Christmas pixies, in season. Try something original for other holidays too. Just a few sheets of construction paper, a generous array of poster colors, a pair of scissors and a bit of elastic—and you're on your way. ▲

Art: *a many splendored thing*

ART is a universal language understood by all. When art speaks, it is heard clearly in every tongue. To define this word is often a difficult and dangerous undertaking.

As one interested in education, I have always liked the definition of a great critic who said: *Art is the reaching out into the ugliness of the world for vagrant beauty, and then imprisoning it in a tangible dream.*

Art is, of course, also visual. It is the expression in line, shape, form and color. It is the properly executed design. It involves itself with selectivity; the choosing of the things we wear, the objects we place in our homes. In short, successfully applied art is a matter of good taste.

But, the popularly understood meaning of art as painting, drawing and creative craftsmanship can play a vital role in bringing people together, in fostering a spirit of togetherness among members of a family. For art always begins with the young. Even those of us who "never drew a straight line until I was thirty" could, if we chose to, trace our way back through the years to a time when we did draw and paint—regardless of how straight the line.

The desire to create comes naturally to young people and must always be encouraged. The art teacher is thus a most important individual. He can influence the future patterns of taste and behavior of tomorrow's generation.

It's part of youth to be fascinated by color and to accumulate little "treasures"—a bright leaf, a pleasingly shaped stone, a butterfly wing. Hoarding these things is as natural to a child as breathing. When this kind of interest lags, consider it a danger signal. A child's mental and physical good health are evidenced by curiosity and the desire to invent. Creative art is his obvious outlet.

Now in America we are faced with the responsibility for developing an art that is distinctly our own. Imitation is never the answer. Squeezing young minds into a copy mold can lead nowhere. That is why the art teacher is less an instructor than a guide. Children must be allowed to express themselves freely.

Art has spiritual connections too. We all
(Continued on Page 85)

an introductory project

that sets the stage for the technique
of enameling on copper



Hand decorated jewelry, created with oil base colors.

PAINTING ON COPPER

BECAUSE enameling is so popular a hobbycraft, the first-time practitioner is likely to plunge enthusiastically in, drowning himself in a mish-mash of color. Restraint comes only with experience. For this reason, the technique is not recommended for elementary level projects. In addition, the high degree of heat required makes enameling a risky venture for youngsters. But there is another approach which can serve as a happy introduction to one of the oldest crafts in existence. It can be labeled pseudo-enameling. In simplest definition it is painting on copper.

In this process, enameling furnaces (with their requisite 1500°F. heating elements) are eliminated, and the project becomes one of simple painting on copper. No sacrifice of potential quality need be made.

Pseudo-enameling produces pieces with surface decoration quite similar to those produced by true enameling. The materials required consist of copper shapes, steel wool, files, snippers and enamel paints. Art teachers find the popular medium known as *Dek-All* most satisfactory for colorful decorating.

The project begins by designing interesting shapes of basically simple outline on paper. The motif is then traced with typewriter carbon sheets onto a piece of copper. A likely first venture would be the making of copper jewelry—pins, brooches, pendants, earrings. When the outline has been traced, the copper is cut out with metal shears and the sharp corners rounded with a file. The shape is then ready for decorating.

The motif details can now be traced within the shape, or the painting rendered freehand. Before the decorating begins, be certain the copper piece is clean of grease, stain or irregularity. Steel wool does a good job at this point.

The artist can apply his decoration in one of two ways; he may either work directly on the copper shape, or leave it in its natural state, applying twisted strands of copper wire on top. If wire is used, it is twisted into a motif, then dipped into a dish of *Dek-All* and quickly positioned on the

copper blank. The coloring medium dries in a few minutes and adheres, joining the two pieces firmly. Since jewelry is worn and not handled excessively, no solder or cement is necessary.

Just before the color dries completely, a sharp pointed tool (i. e., X-acto knife, compass point or darning needle) can be used to scratch through the enamel paint, exposing the copper ground for a sgraffito effect.

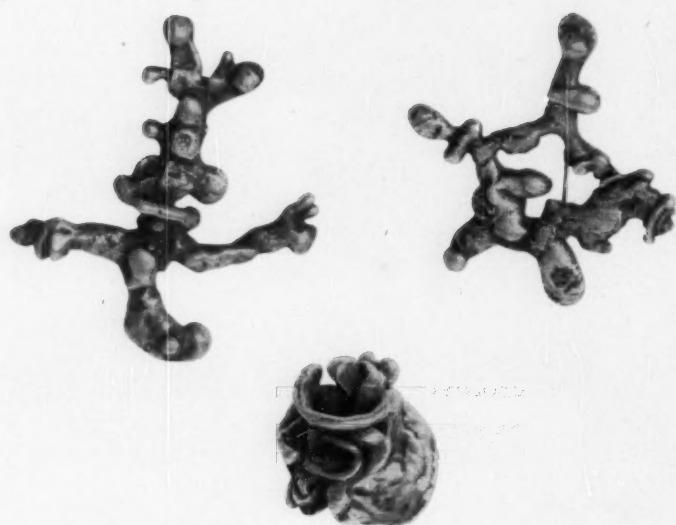
If the entire piece is to be decorated, color is applied with fine brushes or dripped down from small sticks or old brush handles. Use a separate dropper for each color. When each color is to remain pure, work with that single color alone, then let it dry before adding the next hue. When casual, freehand intermixtures are desired, drip your colors one after the other and they will run together, creating accidental rainbows.

Baking the copper pieces in a kitchen oven at 300° F. for fifteen minutes makes them hard and durable. The hues will change slightly during firing. If purity of original hue is preferred, eliminate the firing altogether. The jewelry may not have the durability of fired pieces, but jewelry is seldom subjected to much handling.

Mistakes are easily corrected prior to firing. If the color or design proves unsatisfactory, simply scrape off the entire piece with steel wool and start again.

We have offered a typical springboard project. You need not feel confined to making jewelry. Other possibilities: copper ashtrays, shallow bowls, belt buckles, club insignia, napkin rings, candlestick holders, inlaid cigarette or jewelry boxes, wall plaques, religious triptychs; anything that will not receive excessive handling on the decorated surface.

Bear in mind that this is an elementary introduction to enameling, not a substitute. Enameling requires a much higher degree of skill, labor and imaginative application. It also happens to be considerably more expensive. For a low cost, fascinating art project, try painting on copper—a technique which produces usable end products. ▲



A blowtorch turns metal scraps into molten, unexpected shapes under Kramer's deft manipulation.

SAM'S at it again. The cultivated madman of Greenwich Village, at once the despair and envy of more stately jewel-craftsmen, has turned his unique talents to what he calls fused jewelry. Despite his penchant for the bizarre, Sam Kramer's experiments with gemstones and metal

RINGS THAT FLOW LIKE QUICKSILVER

photos by Truman Moore



are thought provokers and inevitably lead to less limited horizons.

The technique of fusing metal in the flame of a blowtorch is a spontaneous, creative and exciting new way to make jewelry. If Sam were a sculptor in the more traditional sense, his work would be described as the "direct metal" method of building up free forms. His basic tool is a torch; little else is necessary—no carving, no molds. A quick mind is also requisite, for molten metal presents its designs in the twinkling of an eye. A moment of hesitation and the subtle motif has changed beyond recall. The fragments of hot silver or baser metal glow provocatively, contract, spill and run into fantastic shapes. Although the design is thus achieved accidentally, it takes a true artist to instantly recognize a successful attainment and stop before the form slips away to oblivion.

The final fusings suggest motifs that can be adapted to making rings, pendants and shapes which may be later fused onto metal boxes, belt buckles or countless other functional objects.

When making the rings here illustrated, Sam begins by selecting scraps of silver left from more

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Calendar Motif on Fabric

contemporary adaptation of early spanish-american art

Digging through the files of American history, art-craftsman Robert Darr Wert came across an ancient *retablo* from the New Mexican southwest of two hundred years ago. It was just what he needed for fresh inspiration in designing a Christmas greeting card that would embody the warmth and spiritual quality of this most famous of holidays.

The transition from an historic primitive to a contemporary design was effectively translated in silk screening. The original motif is an oil painting on wood; the screened design was rendered in Prang textile colors. A palette of colors was selected to exactly duplicate these which some anonymous Indian artist chose in 18th Century Spanish-America. The outer border is rust-red and the background a warm mustard-brown. Predominant details and solid areas are in black, with the faces of flesh hue. Halos of the Holy figures and their robes are pure brown.

Robert Wert's original design was adapted for the print by Alan Sanford. It has been recreated as a fabric tip-on and beneath is a 1958 calendar. The calendar comes in two editions, one containing the Catholic feast days and significant religious events, and a second as a standard, non-denominational calendar. The use of early Americana for inspiration opens up a vast library of motifs for the imaginative interpreter.

Copies of this handsome calendar are available on request by educators, religious and secular institutions and all other readers who will appreciate the significant uses to which fine art may be put for practical purposes. Address requests to: Educational Dept., American Crayon Co., Sandusky, Ohio. ▲



Original retablo is oil on wood.



A Holy Family design that stresses the togetherness and unity which is the underlying meaning of Christmas. Created two hundred years ago, it has now been adapted as the motif of a 1958 calendar, by popular artist, Robert Darr Wert.



PRODUCING an antique reproduction is a creative undertaking that can range far beyond mere copywork. The true craftsman accepts it as a challenge which involves careful research, constant experimentation, tactile facility and planning. The end results can thus be honest interpretations of fine craftsmanship of another day, or just obvious imitations. It's up to you.

Too often, a woodworking hobbyist comes to believe that if a piece has that beaten up look, it is certain to resemble an antique. You couldn't be farther from the truth. Excessive distressing of an object is obvious to any viewer and imparts an artificial appearance.

In this article, we're going to explore the professional's "tricks of the trade", but bear in mind that these are aids rather than automatic steps. The reproduction of a colonial antique (for this is the type we will analyze) means turning back the clock, resorting to contemporary technique simply because it saves much time and reaches the same end result without sacrificing fidelity.

Many an aficionado feels it is essential to use aged wood—old bits from a weatherbeaten attic, or perhaps old orange crates. It is quite possible, however, to use ordinary, unpainted furniture and do your own aging with tools and stains. As in any art project, restraint is the proper approach, rather than overindulgence.

We suggest that the beginner save himself a great deal of needless effort by making his first experiments with one of the handy antique kits now on the market (X-acto makes an excellent one). There is little creativity in doing the mechanical work of cutting and shaping laboriously copied patterns or designs. By using the simple to assemble pieces of a kit, you are able to advance without delay to the creative aspects—the aging, staining and finishing.

For the tyro, this eliminates the necessity for costly woodworking tools.

Here are the professional methods in antiquing.

Using a knife

Most of the important work in antiquing can be done with a sharp knife. It will be used to round the edges and corners, simulating the handling of many years. One blade would

ANTIQUES, WHILE YOU WAIT

How to add a hundred years of age in a few moments to wooden furniture and artifacts

article by MARTIN ENNIMIGAZI

not be sufficient. You should have a good handle that is designed to hold various types of blades interchangeably.

Work slowly on small sections. Where an extremely deep cut is required by your work, use several short gouges rather than trying to rip out all the wood at one time. Remember, you're interested in duplicating the passage of time, not just chopping chunks away. Always use short, sweeping strokes, cutting with the grain of the wood. On those occasions where it does become necessary to cut against the grain, pause to resharpen your blade and then, pressing lightly, cut out a little at a time. Proper sanding

is the next important phase. Never use coarse sandpaper. Start with grade 2/0 paper and finish the sanding with either grade 4/0 or 6/0. Again, as with cutting, sand with the grain. Hold the paper in your palm so that you will produce a natural, curved surface.

Duplicating wormholes

Worm holes can be produced with thin wire and a hammer. Hand form the wire so that it is not straight and hold it firmly over the wood surface to be treated. Now tap the wire gently with a hammer so that it forms an impression on the wood. This impression should not be uniform in depth. Vary it. And be sparing. Only a few wormholes to any one surface.

Aged dents and scars

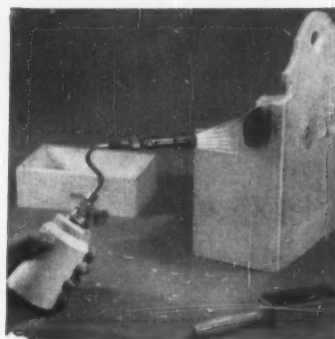
Using a piece of hardwood block, turn it so that one edge or face is against the work, and then strike it lightly with a hammer. This will produce a dent. Experiment on scraps first. You will find it is possible to create various types of scars. A genuine dent or scar is seldom uniform in depth. Try to achieve the haphazard variations of depth and direction of excessive wear.

Scratches and roughening

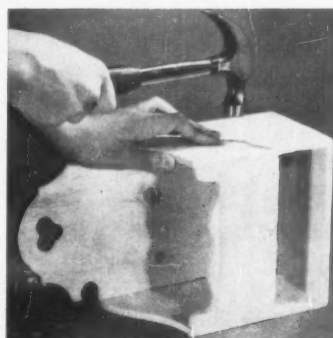
A stiff wire brush of the type used to remove paint for refinishing is a handy tool for roughwork. Maintain an even pressure when scratching the wood's surface. Scratches that go with the grain are done with light pressure; work done against the grain requires a firmer stroke.

A hundred years with a blast of heat

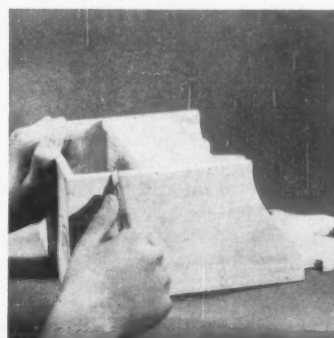
You can age wood in a few moments with a blowtorch. This makes it dark and imparts a delightful form of rough and ready patina that can later add subtle tonal values when staining is applied. Employ safeguards when handling a blowtorch; this is no toy for children. Work in a well ventilated, open area—away from fumes or oil soaked rags. Make several tryouts before turning the torch against your working object's surface. Wood scraps will do nicely. Study the effects of various distances and times. Use a medium flame and play it lightly and rapidly over the wood. Don't stay in one part more than a moment or it may catch fire. An occasional burn is interesting, but large



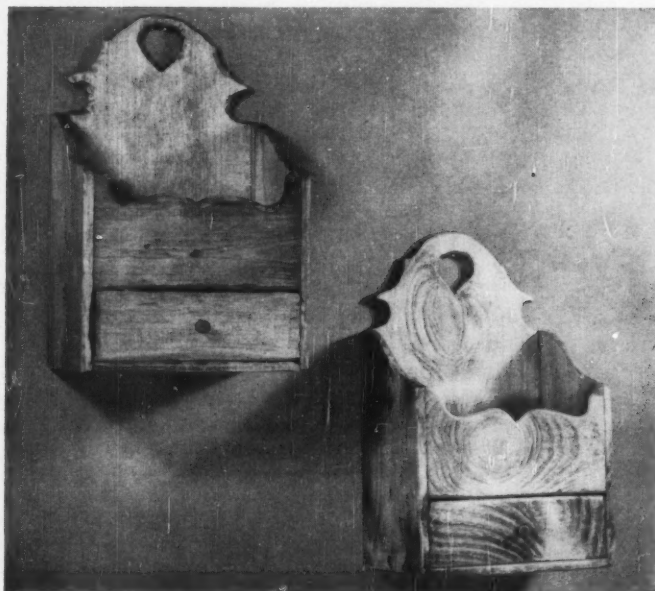
Aging of wood can be accomplished with a blowtorch used lightly. Avoid excessive burning; this imparts an artificial quality.



Worm tracings, a characteristic of antique wooden objects, can be duplicated with a hammer struck against a bit of bent wire which lays on the wood surface. Worm holes are made by heating wire end red hot and poking it into surface.



A knife blade will nick and scratch the wood interestingly. It also serves to scrape away excessive charring after use of the blowtorch. Use to round corners of object.



The finished "antique" cannot easily be told from an original. Genuine antique candlebox holder, 150 years old, rt.

seared areas are too obvious and look phony. After scorching the surface, use a small wire brush or putty knife to lightly scrape away the charred material.

Chains are handy too

In the pseudo antique business, a favorite tool of the fakers is a length of heavy chain. Swinging enthusiastically, these antique charletans can make a footstool from the corner hardware store look old enough to hail from Louis XIV's milking barns. The trick is a good one. The size of the links should be scaled according to the size of the working piece. Generally, small pieces call for small links. Large pieces can use small or large links, or both. Do your flailing in the open, or in a workshop with a high ceiling. Don't overexert yourself; light blows are sufficient. (Heavier ones could break the piece to bits.) Two or three blows are enough. The chain length should be about twenty-four inches.

Finishing techniques

Now that you've done a good job of distressing the surface of your antiqued object, it's time to do the real job. Lightly sand the surface with 4/0 or 6/0 sandpaper. Then, apply a stain. There are dozens of available stains which will suggest mahogany, cherry, fruitwood, oak, pine, walnut or any other tree that grows. Select a stain that is valid for the piece to be finished. If a colonial table of a certain style was originally created in Vermont, for example, select a stain that indicates a wood native to Vermont.

When using any stain, it is best to thin it, rather than use it full strength from the container. You can then apply several light coats, instead of just one heavy coat. This allows a gradual building up of color until the desired intensity is reached.

In staining too, there are small tricks which produce dramatic results. Here are a few.

Rub the raw wood down with rottenstone or pumice mixed with water. This adds highlights to the previously sanded wood grain. It is necessary to wash the surface with a stiff brush and water after the rubbing. Let it stand for twenty-four hours, then sand it once more. You can then apply your staining finish.

Grain filler adds highlights to the grain of the wood. It is normally used on open grain woods, but try it on any wood commonly associated with colonial antiques. Brush the filler on against the grain, using a scrubbing brush. Exert moderate pressure. Wipe the surface smooth with a clean cloth, working in the direction of the grain to remove excess filler. Two or three applications are possible to build up the desired effect. Do your prior testing on scrap wood of the same variety and note the results, then decide on the number of applications necessary to produce the result desired.

Motor oil adds age to certain wood surfaces. Apply some with a rag after the first coat of finish has been applied. Twist the rag hard against the surface to force oil into the grain of the wood. Confine this technique to small areas, thus avoiding a uniform darkness rather than the haphazard tones which are your goal. This oil toning is particularly effective in areas close to knots; the darkened area draws the viewer's eye away from unsightly knots or blemishes.

Shoe polish, particularly the oil stain type, sometimes makes a good final coat. When this is applied over several coats of stain, it is possible to use a shoe brush to buff up lustre in the wood. A buffing wheel, used lightly, produces a rich sheen and depth to the finish.

Paste wax and steel wool makes an alternative method of final finishing. Repeated light coats of paste wax, buffed and rubbed down with the wool, creates a finish of depth. After the final wool rubbing, use a slightly dampened lambs wool bonnet (i.e., the kind associated with buffing on an electric drill) and hand rub the surfaces. This produces a mellow patina.

These, then, are professional wood finishing methods which can lift your antiquing project high out of the ordinary and make your workshop sessions pure delight. A home is graced by handsome furnishings and when you have brought them into being yourself, the pleasure of possession is doubled. ▲

REVERSE SGRAFFITO TECHNIQUE:

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At this point, a sharp metal shim is used carefully to remove the mass of black underglaze from the vase surface. A gentle scraping motion is recommended, working from top to bottom. Take special care to avoid scraping any of the color out of the sgraffito lines. Allow sufficient color to remain on the vase so that the surface will have an appearance of strength and interesting character.

The sgraffito design appears in black or dark tone against a clay surface strengthened with the scraped underglaze color. After a drying period assures you that the object is thoroughly dehydrated, you may apply an overglaze of selected hue and fire the completed vase.

Experiment with several designs, applying your reverse sgraffito delicately, then boldly. Substitute midnight blue for black in the scrubbed on color which is brushed on top of the scratched lines. Or try dark green, rich purple, or any other dark color. Work in monochrome and attempt to add depth and contrast by the interplay of shadows caused by your sgraffito strokes. It is a subtle technique, but simplicity is the key, for the textural surface of sgraffito decorated objects should be visible from several feet distant. ▲

LOTS OF BLOTS:

continued from page 69

will suffice. Fold again on the original line and lightly press with your fingertips. A heavier pressure with the flat of the hand will cover greater area, but for delicate tracteries, work gingerly. Examine your blot picture frequently. You can even develop a picture deliberately by adding a few touches and lines for emphasis. If color (or black ink) is to be added wet-in-wet to other colors, plan your design so the second color creates a harmonious hue when intermixed. Red ink on top of yellow, for example, produces subtle tones of orange; a bit of blue ink also added on top of these will turn it brownish-purple. Textural effects are achieved by adding opaque tempera colors. You can also dip string in the inks or tempera and dangle it across the blot, thus combining a symmetrical design with a freely abstracted linear element.

Finally, you may use the colored ink blot picture as a background and then draw more literally across this with tempera or India ink. Some beautiful effects are possible in this way, making the simple ink blot serve as creative design not only for the elementary student, but also for the professional illustrator. ▲

Paint Design's May-June '58 Cover!

ALUMINUM FOIL:

continued from page 63

the *Dek-All* variety for freehand decoration, can be scored, wadded and twisted into a host of shapes. By pressing the sheet against solid objects, the craftsman can pick up surface textures and even duplicate the shape involved.

Our class decided to try their hands at creating stylized animals. The first step: collecting pictures or making free-hand sketches from life. The construction drawings were not followed literally; they served simply as guides from which to capture a characteristic delineation or pleasing line movement.

A twisted wire armature served as the skeleton about which to build up the forms. Additional surface details can then be twisted onto the basic form for decorative purposes. Our wire supply was coat hangers. These were unraveled, straightened to a four foot length and then retwisted to the desired shapes. For easy working, they are stuck into a plasticene base. When construction is completed, they will then either stand on their own well-balanced legs, or be affixed to a permanent base made from a polished block of wood.

Before starting the actual construction out of foil, it might be wise to cut out preliminary shapes of paper and pin or tape these onto the armature. This will aid in determining which forms can be cut out of a single piece of foil with the least waste possible. For example, the figure of the rooster was cut from a single piece of foil and the details then twisted and rolled from the same sheet.

It is suggested that the artist cut his foil larger than seems necessary. Excess can then be snipped away or folded back. If constructing from paper shape guides you can trace the edges of the patterns with any blunt pencil tip and then cut them free. The foil should not be handled too much or it may lose its clean appearance and degrade into irregular bumps and pits.

Skill may be said to be secondary in importance to imaginative application and valid design. Some students will undoubtedly at first try to exactly duplicate the picture guide and end up paying too much attention to minor detail. It is the relationship of forms and lines to one another that should be the primary goal. This is the only approach toward obtaining a unified design. Always stress to them that three-dimensional art must be viewed from all angles. The work should be turned about constantly as work progresses. Accidental errors can often be turned into advantages when a literal interpretation is not attempted.

The equipment consists of a pair of wire snips, drawing materials, coat hangers or heavy wire and a block of plasticene (which is later replaced with a wood base, if desired.) From the finished art will stem many imaginative applications for functionally decorative use. ▲

BROOMSTICK PUPPETS:

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The legs are made by cutting away the broom straws from the bottom until just two columns are left which can be wrapped with outing flannel, forming the lower appendages. The remainder of the broomstraw—about whisk-broom size—is left as an upper portion which serves as the doll's middle. In female dolls, this will resemble a petticoat of straw. For male dolls, simply divide the broomstraws into two equal halves and bind each with outing flannel into the leg shapes. (see illustration.)

Feet are built up with more flannel padding and have

soles made of Band-aid adhesive. The flannel can be dyed to simulate shoes, with colored inks or liquid shoe polish.

Next comes the head—and it can be interchangeable so that the puppet can assume several identities with a flick of your hand. It is a regular rubber doll's head, but the innocuous, store-bought appearance of the face is changed by circling it with paper mache stripping and masking tape. With the original face thus blanked out, you can create a new one with real personality. For large classes we recommend that decorating on face, arms and legs be done with a special mixture made up of equal parts of powder tempera, and liquid starch. (You may also use premixed tempera colors for smaller, individual projects.) The starch helps bind the tempera to the paper mache and tape. Finer details can be added with watercolor.

The decorated head is now ready to be mounted in position. It already has a hole for the neck, but you must now cut another small opening on top. Make it a little smaller in circumference than the broomstick handle, for, being made of rubber, the hole in the doll's head will stretch, assuring a snug fit. Slip the head down the broomstick and onto the masking tape neck you constructed as the first step. It will hold firm, yet it can be removed without difficulty.

The broomstick puppet is ready to dress. Clothing is the same standard doll's garments which all toy shops stock. You can also pick up little props at the five and dime store—miniature hatboxes, doll-size glasses, shoes, imitation flowers, etc. Or, if you'd like to keep it entirely your own doing, cut the clothing from Indian Head cloth and fabric scraps.

The puppets are fun to play with. Youngsters can fashion a theater from a large empty cardboard carton—the kind major household appliances or TV sets are packed in—and by painting the broom handle the same color as the "stage's" background, they can remain out of sight on stools while manipulating their puppet friends. ▲

QUICKSILVER RINGS:

continued from page 78

prosaic projects and arranging them to form a rough pattern on a slab of asbestos. Before actually picking up his blowtorch, he visualizes some general shape for his motif—oblong, squarish, compact, sunburst, narrow. Then, on goes the flame and things happen. The original thought will often be drastically altered as some unexpected development occurs. Just staring in bewilderment can prove fatal to the work. Think fast, move fast—that's fused jewelry designing.

While the unexpected is the rule, this doesn't mean that control is completely lacking. Experimentation will show that certain manipulations can cause reasonably predictable effects. But there is no tedious carving or grinding required (or desired) in this magical form of alchemy.

Sam uses silver because it makes handsome, saleable jewelry. You can work with copper or brass too. If you do, use hard solder flux generously to prevent oxides from forming and discoloring your work. In fact, it helps to dip any metal, including silver, in flux before fusing.

Copper or brass sheeting can be cut into rough shapes with pliers and metal snippers, and bits of wire then added on top to create a rough design idea. Stray bits will turn to metal blobs under the intense heat and these are pushed back into the dominant form. They will add texture and dimension.

In making a fused metal ring, two basic forms are re-

continued on page 85

BOOK REVIEW SECTION

MAKING MOSAICS:

Reinhold Publishers

Joseph L. Young

List price: \$3.50

Popular priced handbook with 159 illustrations and an informative text on the design and creation of mosaics for a wide variety of uses. Step-by-step demonstrations of projects for professional and home use. Also describes methods for incorporating mosaic into other media (i.e., inlaid wood sculpture, stained glass, transparent plastics.) Among the projects: murals, wall panels, tables, lamp bases, planters, door knobs.

★ Subscriber price: \$3.15

LEARNING TO PAINT IN OIL:

Watson-Guptill Publisher

Jerry Farnsworth

List price: \$8.00

A professionally presented book for serious amateurs who want to attempt the oil medium. The coverage extends over still life, landscape, portrait and figure painting, yet, despite its detailed examination of the fine points of painting, it remains essentially a book for the beginner whose eyes are on complete mastery of his medium. As an introductory book should, attention is paid to such matters as the selection of tools and pigments, how to hold brushes and palette knives. A thorough book, well illustrated. 125 pages.

★ Subscriber price: \$7.25

PARIS UNCONQUERED:

Wake-Brook House, Publisher

A. G. Warshawsky

List price: \$7.50

Handsome. That is an appropriate word for this exquisitely produced, quality printed book with its many full color reproductions and monochrome plates. This is a painter's volume, speaking the language of the artist in eloquent but concrete terms. A rich source of inspiration for the oil painter. It conjures up images of this French capitol of art, each painting capturing the feel of its exciting streets and denizens. Would make a worthwhile addition to your library and a thoughtful, special Christmas gift too. 116 deluxe sized pages. Special box.

★ Subscriber price: \$6.75

RENDERING TECHNIQUES:

Reinhold Publishers

Charles Kinghan

List price: \$15.00

Staff artist at BBD&O, one of our largest advertising agencies, the author demonstrates how art is prepared for commercial illustration in a variety of styles, including pencil, wash, charcoal, brush and ink, casein and pastel. Carefully written text that leaves little to the imagination, accompanied by examples in color and black & white. Renderings are by the cream of the commercial art world. 160 pages.

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GRAPHIS ANNUAL 57/58:

Hastings House, Publisher

Herdeg-Rosner

List price: \$14

Little new can be reported on this always-superb volume whose coverage is so international in scope as to require that the text be written in three languages. Like its predecessors, the latest edition ranges far and wide, picking the brains of the most talented artists and designers to find their best work in such diverse fields as advertising art, book jackets, packaging, letterheads, posters, TV slides and even Christmas cards! Actually, fourteen different graphic arts approaches are included among the more than 800 illustrations. Many are in full color. We can't think of a more useful swipe file for the designer and graphic artist. 231 large-sized pages.

★ Subscriber price: \$12.50

FOLK ARTS & CRAFTS:

Association Press

Marguerite Ickis

List price: \$5.95

Just in time for the holiday season comes this collection of hundreds of useful crafts applications and objects from thirty different cultures throughout the world. Covered: the making of items in leather, wood, paper, reeds, clay, metal, feathers, textiles and straw. 1,000 drawings and illustrations. 267 pages.

★ Subscriber price: \$5.30

TEXTILES FROM JAPAN:

Charles Tuttle, Publisher

Yamanobe & Katoh

List price: \$3.00

Handsomely printed with numerous color plates and meant for the creative textile designer and art library. The author, whose position at the Tokyo National Museum well qualifies him to explore historic and contemporary design in this field, offers a well-illustrated text which can provide much inspiration for textileists and costume designers everywhere. 21 full color illustrations, 22 swatches of Japanese dyes and 37 black and white plates, plus a compact history of 2,000 years of Japanese dyeing, weaving techniques and their contemporary applications. 70 pages.

★ Subscriber price: \$2.75

WATERCOLOR . . . A CHALLENGE:

Reinhold Publishers

Leonard Brooks

List price: \$12.50

Being a painter is one thing; being an artist is quite another. The technique of watercolor, often mistaken as laying within the province of the dilettante, is actually one of the most challenging mediums for creative work. Author Brooks is neither a dilettante nor a neurotic; his paintings are fresh, distinctive examples of how watercolor should be handled. Here are the fine points that make all the difference, lucidly explained in a lively text and scores of black and white and full color illustrations. 160 pages.

★ Subscriber price: \$10.95

MOSAICS: HOBBY AND ART:

Hill & Wang Publishers

Edwin Hendrickson

List price: \$3.50

Certain to become a classic for the newcomer and teacher in mosaic work. The first section presents twelve basic projects resulting in usable, decorative objects for the home and office. (These include stacking tables, ash trays, book ends, coffee tables, wall hangings and lamps.) The second section is a detailed description of materials, techniques, sources of supplies and designing procedures. The third section consists of many illustrated examples of the fine art possibilities in this ancient craft. 111 pages.

★ Subscriber price: \$3.20

ART DIRECTING:

Hastings House

Art Directors Club

List price: \$15.00

When you want the proven answers in art for reproduction and display, look for the professional to guide you. The members and contributors to the Art Directors Club of New York have compiled this extraordinary volume for just that purpose: to total up a practical guide for artists, art directors and designers in the many-sided field of visual communication. Six years in the making, containing the behind-the-scenes methods of seventy top professionals. 240 large size pages; fully illustrated in color.

★ Subscriber's price: \$13.50

OIL & TEMPERA PAINTING:

Watson-Guptill Publishers

Frederic Taubes

List price: \$3.75

Need to know something? Ask Taubes. As in the many other subjects for which this author is considered the answer man, this volume is devoted exclusively to solving 500 common and occasional riddles faced by painters. 144 pages.

★ Subscriber price: \$3.25

FIGURE DRAWING COMES TO LIFE:

Reinhold Publishers

Albert & Seckler

List price: \$7.50

A book for the layman, written by a long time instructor with a flair for making life sketching an exciting adventure. Profusely illustrated with student work and the classic examples of master artists. Written in specific sections to follow the student's progress in art course sequence. 160 pages.

★ Subscriber price: \$6.75

CHILDREN'S ART:

University of California Press

Miriam Lindstrom

List price: \$1.50

An excellent little book on understanding the creative expression of the young artist. Well illustrated in full color and black and white, this budget-priced title makes fascinating reading for the elementary and pre-school art educator. It is most practical too; theoretics take a back seat to application here. A wise investment that fits your pocket and pocketbook too. 100 pages.

★ Subscriber price: \$1.50

HANDBOOK OF ORNAMENT:

Dover Publications

Franz Meyer

List price: \$2.00

A budget-priced volume containing over 3,000 ornamental illustrations, all of which may be copied or reproduced without permission or payment. With all this excellent source material thus in the public domain, this becomes a highly useful aid for educators, designers, illustrators, editors and craftsmen. 550 pages.

★ Subscriber price: \$1.75

RECENT RECOMMENDATIONS**MOBILE DESIGN:**

Studio-Crowell Publishers

by John Lynch

List price: \$3.95

A follow-up on the popular "How To Make Mobiles", with scores of additional, new ideas. 102 plates, showing construction details for some highly original mobiles.

★ Subscriber price: \$3.40

EXPLORING PAPER MACHE:

Davis Press

by Victoria Belts

List price: \$6.00

Ideal selection for the art teacher on modest budget. Scores of exciting projects which require little more than paper, scissors and paste. Fully illustrated. A fountainhead of fresh ideas.

★ Subscriber price: \$5.45

QUICKSILVER RINGS:*continued from page 83*

quired. First is the top piece, which is usually the over-riding design. The second is the ring's shank—the part which, when bent round with heavy pliers and later hammered on a ring mandrel, will circle the user's finger. The top piece is made separately, then solder-fused onto the shank. The top piece is best created in layers, adding bits of metal to build up the shape, step by step. The shank too may be fuse-decorated so that the design flows into the basic decor. This shank piece is oblong and well over two inches in length before fusing. Afterwards, it may be sawed down to finger size.

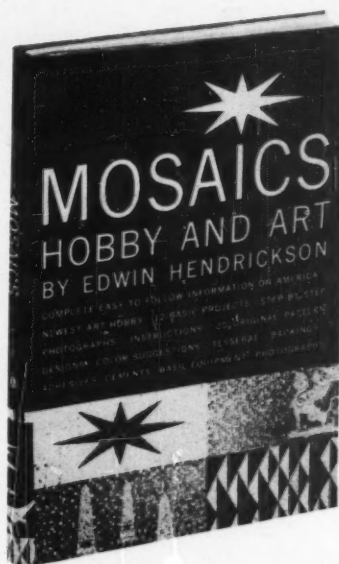
Working methods need not be described as they are obvious. Just lay out your scraps and turn on the torch. Stop when you see a successful motif appear. Think in terms of layers. Stop when you are satisfied that any further addition would prove invalid. The entire piece will then have a spontaneous, primitive quality and yet, oddly enough, be sophisticated enough to sell in a Fifth Avenue specialty shop. Ask Sam; he he does it for a living. ▲

ART—A MANY SPLENDORED THING:*continued from page 76*

know that the development of creative expression in painting, ceramics, sculpture and mosaic was born of the Church, regardless of creed and geographic origin. Mankind offered his thinking talent and worshipful homage through this tangible means of expression. For centuries, when western civilization was maturing, it was the church which encouraged skilled artists and artisans to develop their talents, freed from the necessity of expending precious time in the pursuit of more mundane needs. And even today, art and religion are closely interwoven. The artist draws riches of inspiration from the wonders of God's universe.

Art, then, serves a threefold purpose. It challenges us to think and explore; it is the channel to better things for a better way of living; and it is our tool for spiritual inspiration. ▲

FRANK J. NEWMAN

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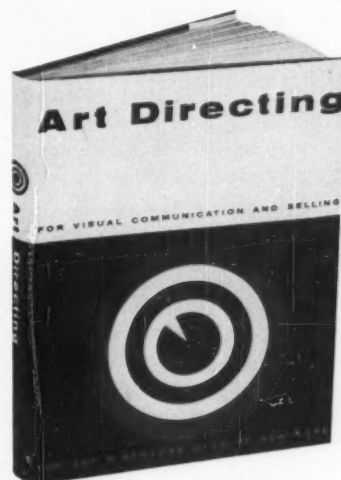
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HASTINGS HOUSE, PUBLISHERS, N. Y. C.

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SNOWFALL IN SOAPSUDS:

continued from page 56

finished than when he started! Just spread newspapers on the kitchen table and place a length of oilcloth or heavy gift wrap paper in the work area. This will be our young artist's field of operations. Dipping his hand or a stick in the sudsy mixture, he can paint and letter to his heart's delight. His handiwork might make a unique Christmas message to hang on the wall or front door.

Tired of the garden variety of white snow? How about a rainbow assortment of snowballs and other decorations? Just pour a few drops of food coloring in the soap and water mixture before beating. (Or use this for painting designs on the hardened snow.) Glitter can also be sprinkled over the shapes and lettering while the soap is still moist.

And to cap it all, let's make a snowy Christmas star for the top of the tree. Cut out a star from cardboard, cover it with the soap snow, garnish with sequins and glitter and up it goes. Every opportunity for creativity here, and it's all clean fun. ▲

CHRISTMAS DESIGNERS AT WORK:

continued from page 55

surfaces of two paper plates are decorated and the rims stapled or pasted together, leaving a hollow space between. Then a slit is cut on one side and a few coins or a favor dropped inside.

Another fascinating "create it yourself" project for children is in designing holiday wraps. (*You'll find adult techniques on page 67.*) Buy a good supply of inexpensive, plain gift wrap or shelling paper—the kind that comes in rolls and has not been creased. Then make up a simple design on tissue and trace it onto a sheet of E-Z Cut or similar stencil stock. Cut the stencil and then print on your motif. Printing is done in one of several ways: press a bit of sponge in tempera or stencil ink, then lightly apply this to the open areas of your stencil; or, use a stiff "stipple" brush; or, use an ordinary paint roller; or, finally, use the customary rubber brayer which is standard stencil fare. Keep moving the stencil across the paper after each application, to make a repeat motif until the entire paper wrap is decorated. You can use other stencils for second and additional colors, if desired. Then, a bit of freehand decorating details with a brush and the job is done!

An alternate kind of decorating? After the wrap has been placed around the gift and secured, lightly apply clear lacquer over key areas with a broad brush and, while still tacky, sprinkle metallic glitter or glass beads on top. Lots of sparkle here.

How about marbled paper? You've seen this technique used on the inner bindings of books—a free flowing pattern of colors that resembles marble. Now you can create it on paper in the following simple manner:

Fill in a trough with water and pour in assorted colors of Dek-All, the all-purpose paints which are oil based. The colors will float on top of the water in an ever changing pattern of streaks and swirls. Now, select an absorbent kind of wrapping paper (i.e., charcoal paper, watercolor stock, or

gift wrap of like nature) and, holding it at the edges, slip it under the surface quickly. On lifting it out, the colors will adhere. Being a rather heavy coloring medium, Dek-All sometimes has a tendency to run if the paper is not carefully removed. A heavy stock is required. Perhaps a second method will prove simpler for youngsters, and it will also permit use of flimsier paper. Here it is:

Line up several paper cups and dump three spoonfuls of powdered tempera into each cup—a different cup for each color. Then add a tablespoon of turpentine to each and stir until dissolved. Finally, add just enough varnish to form a syrup. You are now ready to marbleize. Dip a different brush into each solution and spatter drops onto the surface of your trough or dishpan of clean water. They will float on top and run together, making a marblelike rainbow. You can now float a sheet of paper on top and lift it free, creating a design on the bottom side only. Or, if you prefer, slip the paper all the way under and coat both sides. By dipping a stick in the water and stirring briskly, you will make unusual swirl designs. And for extra distinction, sprinkle gold and silver metal powders over the still wet paper.

Using the Dek-All method above-described, you can also marbleize sheets of transparent plastic, wood and undecorated glass ornaments.

While we're on the subject of ideas for young artists, why not consider the gifts that can be made which are practical as well as decorative. Mother would welcome a handy address book or shopping list pad which has been decorated just for her. The pad can be constructed by cutting a half-dozen sheets of typing paper in half, horizontally, then folding them vertically to form a book. Heavier drawing paper of a contrasting color, with neatly crayoned designs on its surface is next cut to size and folded as a cover. Clear lacquer will stiffen the cover and keep the crayon from rubbing away. A bright string binds the sheets firmly, or they can be stapled. Use the same approach for making bridge pads, address books and personal jot pads.

Make simple button boxes out of empty matchboxes. Cut sheets of metallic paper the same height as the box cover and walk the box along the strip until it has been completely covered with a slight extra length for binding. Then glue this to the cover. The surface motif may be Dek-All sketched, a few buttons glued on top for identification and metal glitter added if desired. For Dad, the same idea will serve as a cuff link box, matchbox or container for postage stamps.

Any old stones around? They make excellent paper weights when wax crayon designs are added to brighten them. Make sure they are sanded first to clean smoothness. Dek-All again, is another coloring medium for this type of project.

Big matchboxes of the sort that hold wooden kitchen matches make unusual gift containers. Cover them with drawing paper, add a ground coating of heavy tempera, and then draw on overall patterns of bright wax crayon. When a compass point or awl is scratched across this, the wax crayon will be removed and the white background will become a distinctive sgraffito design.

And to cap it all, take some empty white sandwich bags and make colorful crayon designs on them. Then half-fill the bags with hard candies and jelly beans, poke a hole in the top, slip through a bit of ribbon or metallic cord and fasten these to the Christmas tree as surprise favors.

Plenty of ideas here—and you can invent a host of others too. ▲

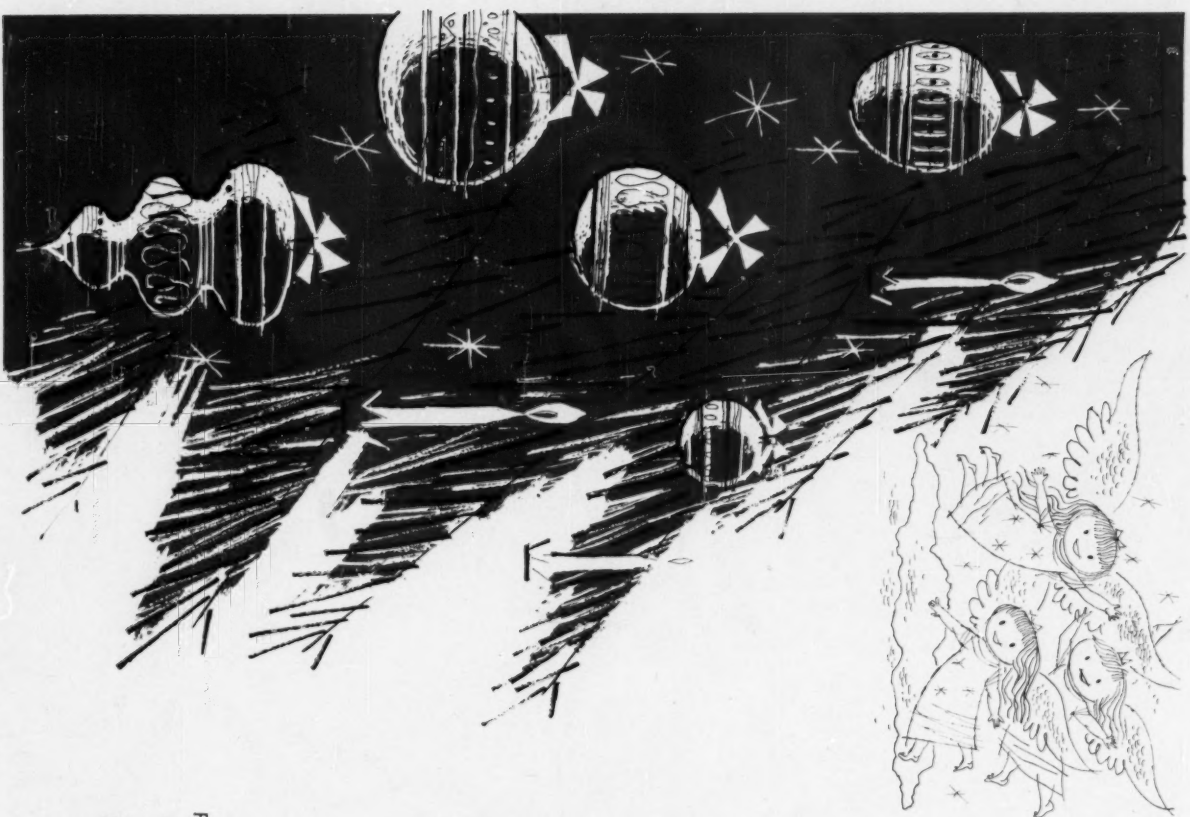


CERAMIC SCULPTURE

THELMA FRAZIER WINTER

"The Night Before Christmas"

A charming collection of ceramic sculptures which were designed for the Christmas season. Dressed in their blue and white striped Dr. Dentons, our pajama kids would make a delightful group as a holiday centerpiece. Each measures about five inches in height and all are majolica glazed with the hands and faces left in the natural bisque. Some hobby horses have been thrown in for tongue-in-cheek measure and their beautiful red-orange accents are done with Thomas C. Thompson enamels 1310-A and 1310-B. All are modeled in fine grained red ceramic clay and are solid figures, their small size presenting no drying problem. Firing was at 06 (i.e., 1840° F.) Second or glaze firing was at same temperature. The pajama stripes were made by painting the dried clay with light blue and white engobe before the bisque fire. Later glazing was given individual treatment to preserve the artist's desire for originality. ▲



Christmas is for sharing

All the wonderful meaning of Christmas is embodied in a hand-created gift of art. This form of thoughtful remembrance comes without price tag, for it represents a mutually shared experience, made by you for the joy of others.

The artist, thus, is a fortunate individual; the gift he gives is a part of himself.

a

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